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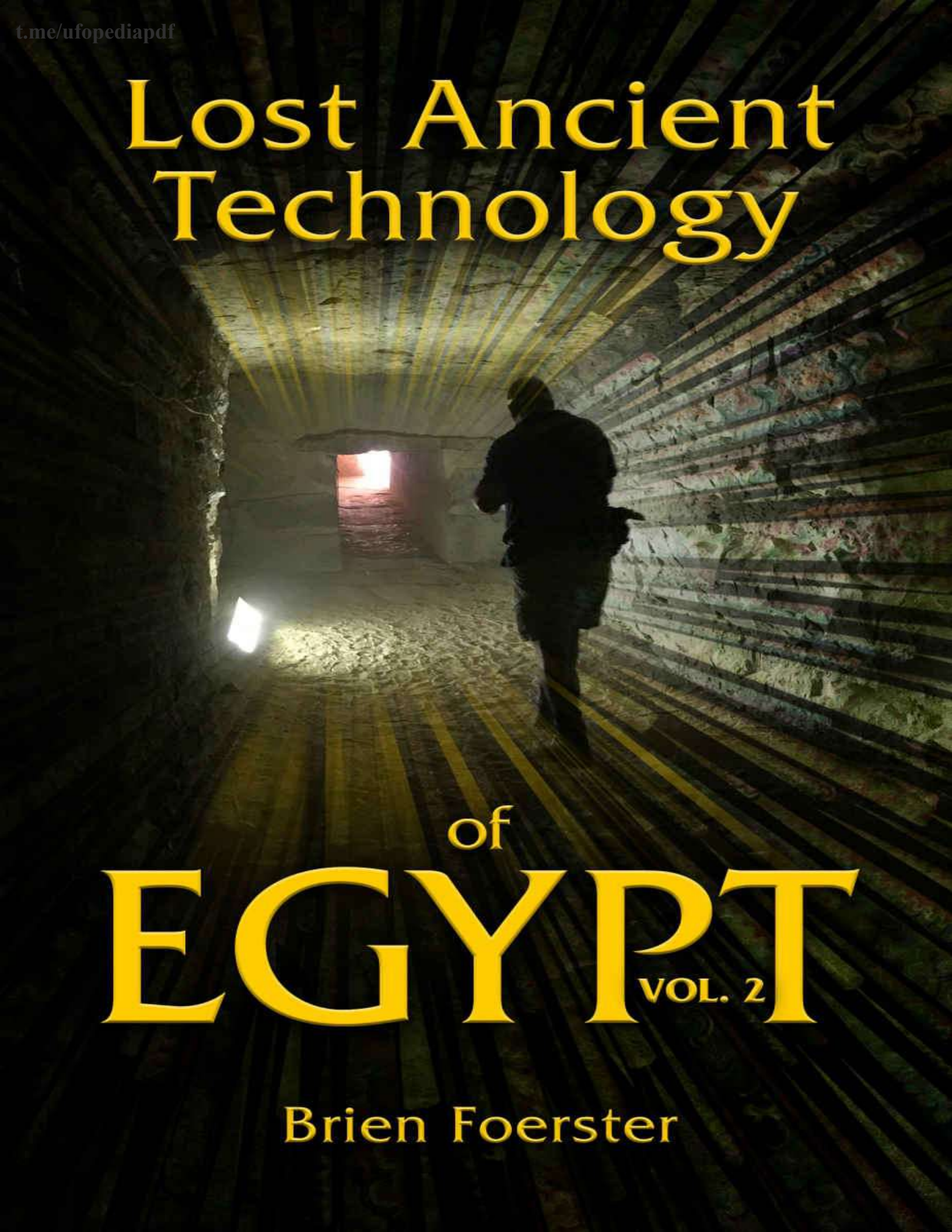
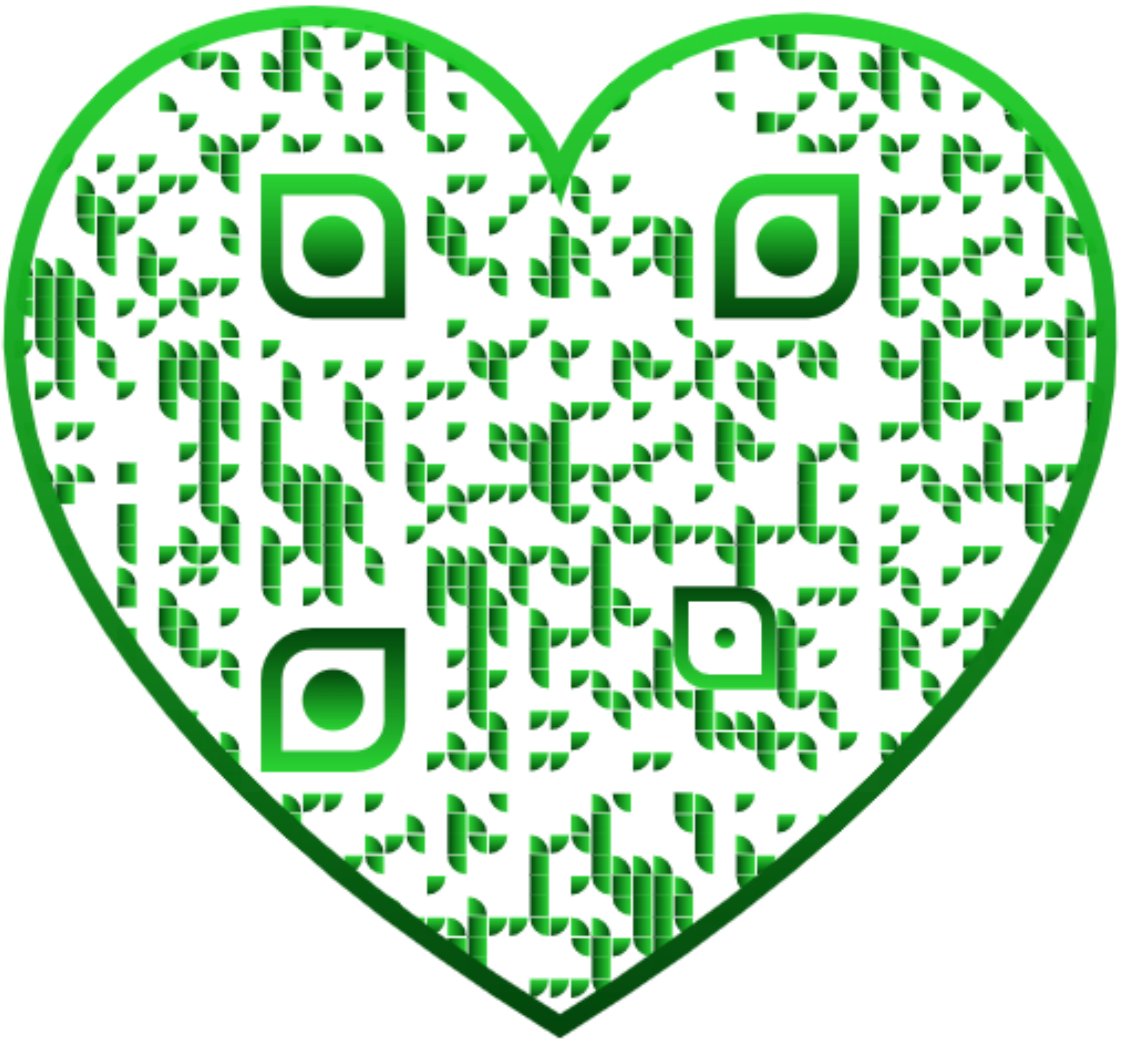
Lost Ancient Technology of EGYPT

VOL. 2



Brien Foerster



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Lost Ancient Technology Of Egypt: Volume 2: More Evidence

Brien Foerster 2018

Cover By Hans Messerschmidt

View of the famous Great Pyramid on the Giza Plateau

Rather than simply update my previous book about lost ancient technology of Egypt, written after 3 yearly visits to the area beginning in 2013 with author Stephen Mehler and the Khemit School of Giza, it makes sense to create a second volume. On the very first day of the first tour, having been told that we were to see evidence of machining tool marks, specifically saw marks in some basalt slabs on some of the flooring outside the Great Pyramid, I was in

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shock. Expecting to see perhaps 2 or 3 such examples, the more we looked, the more we found, with the number of saw cuts being at a minimum 20. Close examination of the actual striations created by the saw, which appeared to be less than one quarter of an inch thick, and attested to by an American master machinist who was with us, the saw seemed to have a cutting rate of 2 to 3 millimeters per revolution.

Example of saw cutting marks near the Great Pyramid

To put this into perspective, the machinist that was with us declared that such cutting penetration was at least 500 times more efficient than a modern day diamond encrusted saw, and since the dynastic Egyptians of 4500 years ago had no better than bronze tools, they could not have been responsible for such work.

This was the first clear evidence I saw in Egypt, on the first day of the first tour, that there had to have been a culture existing in the ancient land of the pharaohs with technology more advanced than our own here in the 21st century. Ideas that the saw marks are modern can be easily ruled out; why would someone be doing recent cutting of ancient material at a world heritage

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site, and where would they get equipment more advanced than what industrial workers use in our current era?

The author showing more of the saw marks

The standard academic view, thankfully now eroding due to mounting scientific evidence, is that the Great Pyramid was constructed about 4500 years ago. Based on a mark in an interior chamber naming the work gang and a reference to the fourth dynasty Egyptian Pharaoh Khufu, Egyptologists believe that the pyramid was built as a tomb over a 10 to 20 year period concluding around 2560 BC.

The above is the sort of pseudo-science that has to come to an end. Basing the age of the Great Pyramid, or any ancient masterwork on a “mark in an interior chamber” belittles the physical evidence so far shown, that advanced machining technology beyond the capability of the dynastic people can clearly be seen on the Giza Plateau.

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Yet another major saw cut in the basalt stone

The above photo shows not only another of the saw cuts, but also you can see that the erosion of the upper surface of the basalt is not what you would expect from simply solar and precipitation exposure. The deep cracks could quite possibly be from an intense heat blast of some kind, which is the subject of a previous book of mine called Aftershock; The Ancient Cataclysm That Erased Human History.

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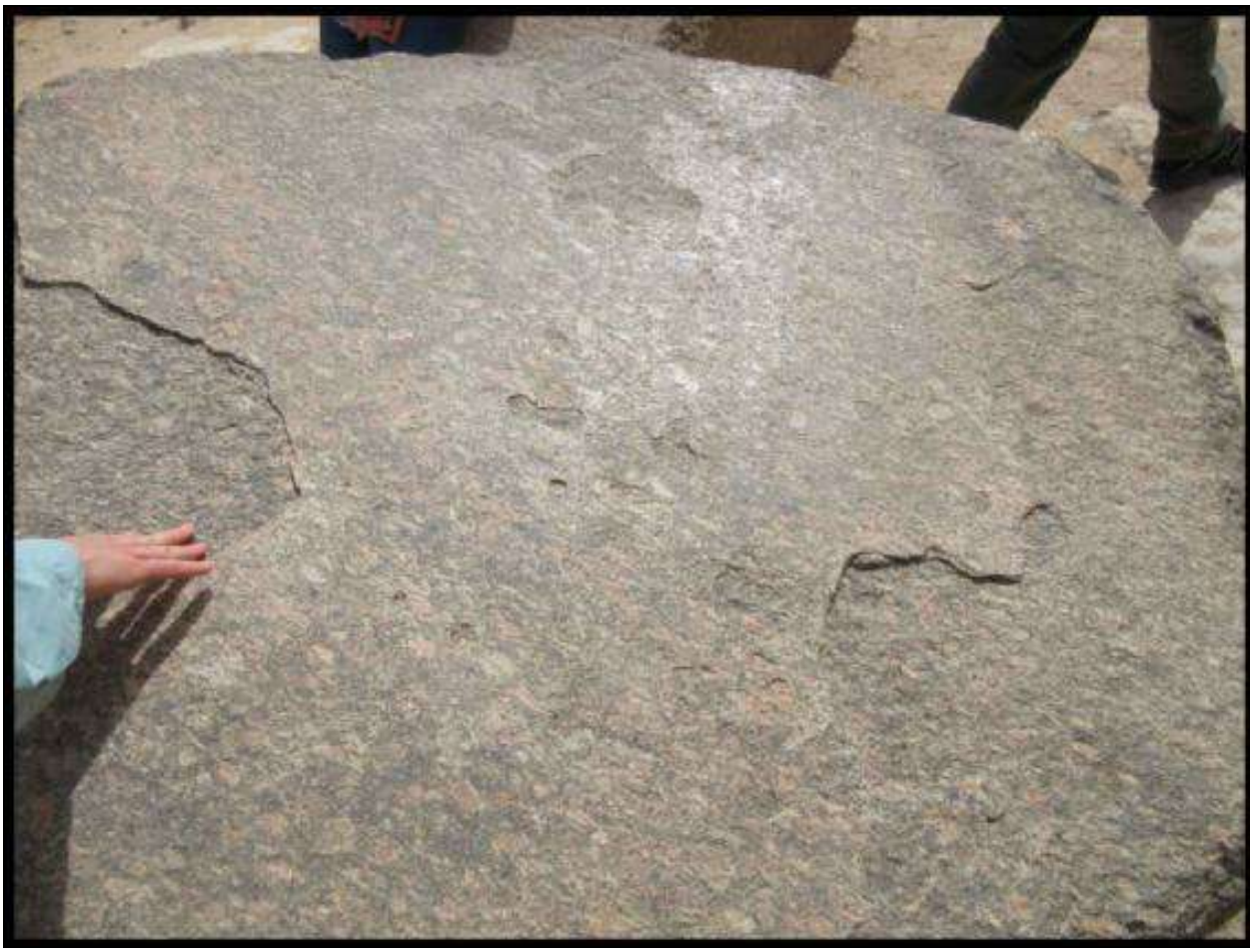

Flaking off of the surface from a granite slab

The photo above shows the flaking off of the upper surface of a granite block found in the same area as the black basalt. Normally granite does not erode in this way. Granite is a light-colored igneous rock with grains large enough to be visible with the unaided eye. It forms from the slow crystallization of magma below Earth's surface. Granite is composed mainly of quartz and feldspar with minor amounts of mica, amphiboles, and other minerals. This mineral composition usually gives granite a red, pink, gray, or white color with dark mineral grains visible throughout the rock. Granite tends to weather like a sugar cube, slowly crumbling over time. The peeling or sloughing off as seen in the above photo would likely occur, again, if the stone’s surface had been rapidly heated.

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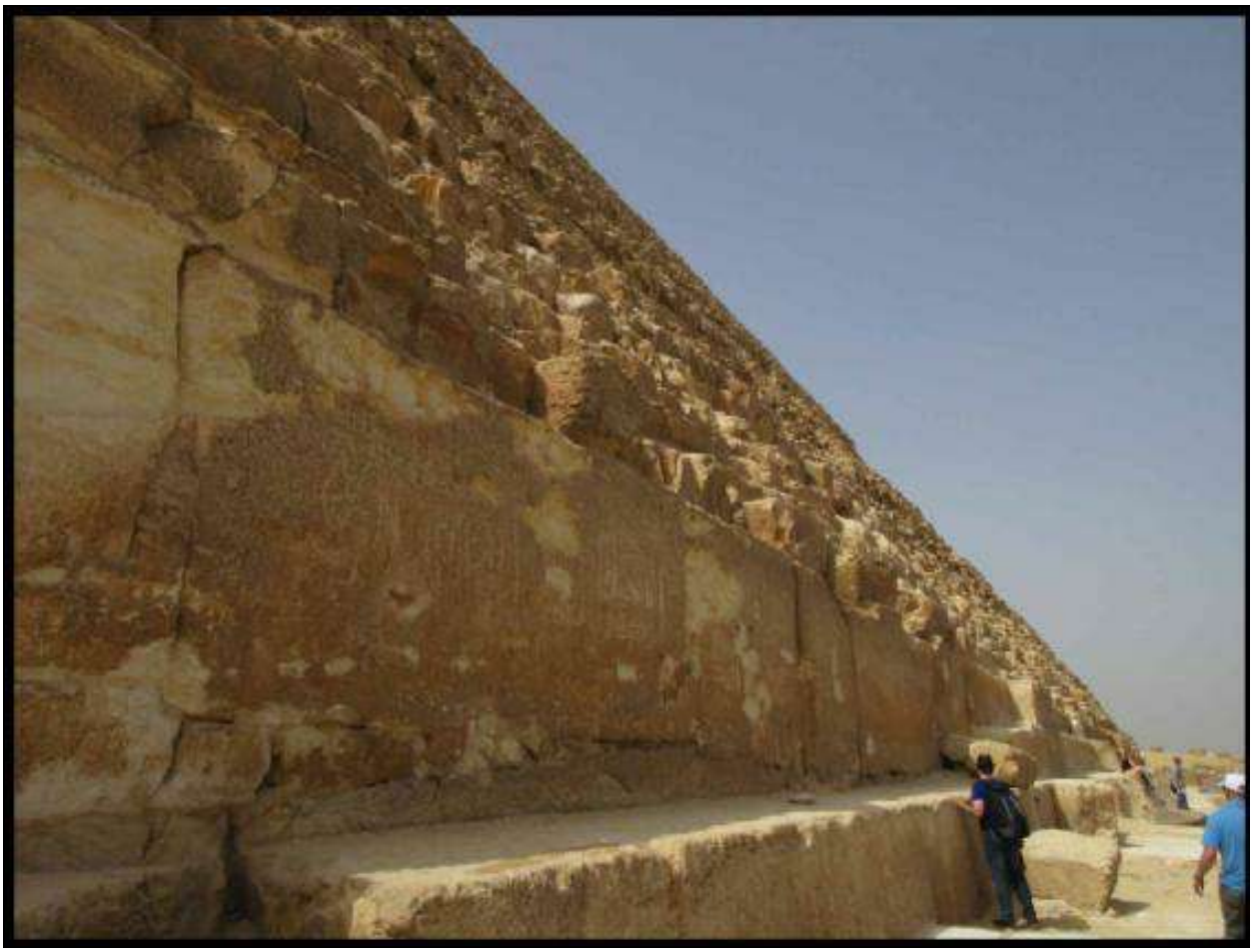

Strange discoloration of the pyramid’s limestone

Also, if we look at the exposed surfaces of the limestone surface blocks of the great pyramid, under that of the missing casing stone, we see discoloration that can again be explained by the presence of intense bursts of heat. The basic premise of the Aftershock book is that approximately 12,000 years ago, our planet was struck by a massive cataclysm that affected and perhaps even destroyed ancient cultures. We will see ample evidence of this in Egypt, and thus in this book, as well as in and on megalithic structures in Peru, Turkey, Lebanon, Jordan, Bolivia, Easter Island and other locations. According to authors Allan and Delair, who wrote Cataclysm; Compelling Evidence Of A Cosmic Catastrophe In 9500 BC, a comet either struck the earth at this time, or came very close with fragments coming off. It examines the evidence of a great global catastrophe that occurred only 11,500 years ago. Crustal shifting, the tilting of Earth's axis, mass extinctions, upthrusted mountain ranges, rising and shrinking land masses, and gigantic volcanic eruptions and earthquakes, all indicate that a fateful confrontation with a destructive cosmic

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visitor must have occurred. The abundant geological, biological, and climatological evidence from this dire event calls into question many geological theories and will awaken our memories to our true--and not so distant past.

Barbara Handclow’s Catastrophobia; The Truth Behind Earth Changes and the Coming Age of Light expands on the work of Allan and Delair. The recent discovery of the remains of ancient villages buried beneath the Black Sea is the latest instance of mounting evidence that many of the "mythic" catastrophes of history--the fall of Atlantis, the Biblical Flood--were actual events. In *Catastrophobia* Barbara Hand Clow shows that a series of cataclysmic disasters, caused by a massive disturbance in the Earth's crust 11,500 years ago, rocked the world and left humanity's collective psyche permanently scarred. We are a wounded species, and this unprocessed fear, passed from generation to generation, is responsible for our constant expectations of apocalypse, from Y2K to the famed end of the Mayan calendar in 2012.

Catastrophobia reveals the insidious global forces that have used these collective fears to control humanity for thousands of years. But we are in the midst of a tremendous shift in the Earth's 26,000 year precessional cycle, and there is every indication that the changes in consciousness over the last 30 years are the beginnings of a collective healing from these deep fears, heralding a new age where we will see that the era of cataclysms is ending and a time of extraordinary creative activity is at hand.

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Extreme weathering and possible charring of limestone at Giza

Then we have the work of Dr. Robert Shock, specifically his book Forgotten Civilization: The Role of Solar Outbursts in Our Past and Future. Building upon his revolutionary theory that the Sphinx dates back much further than 2500 BC, geologist Robert Schoch reveals scientific evidence of advanced civilization predating ancient Egypt, Sumeria, and Greece, as well as the catastrophe that destroyed it nearly 12,000 years ago and what its legacy can teach us about our own future. Combining evidence from multiple scientific disciplines, Schoch shows how the last ice age ended abruptly in 9700 BC due to coronal mass ejections from the Sun. These solar outbursts unleashed electrical/plasma discharges upon Earth and triggered volcanic activity, earthquakes, fires, and massive floods as glaciers melted and lightning strikes released torrential rains from the oceans. He explains how these events eradicated the civilization of the time and set humanity back thousands of years, only to reemerge around 3500 BC with scattered memories and nascent abilities. He explores within this framework, how many megalithic

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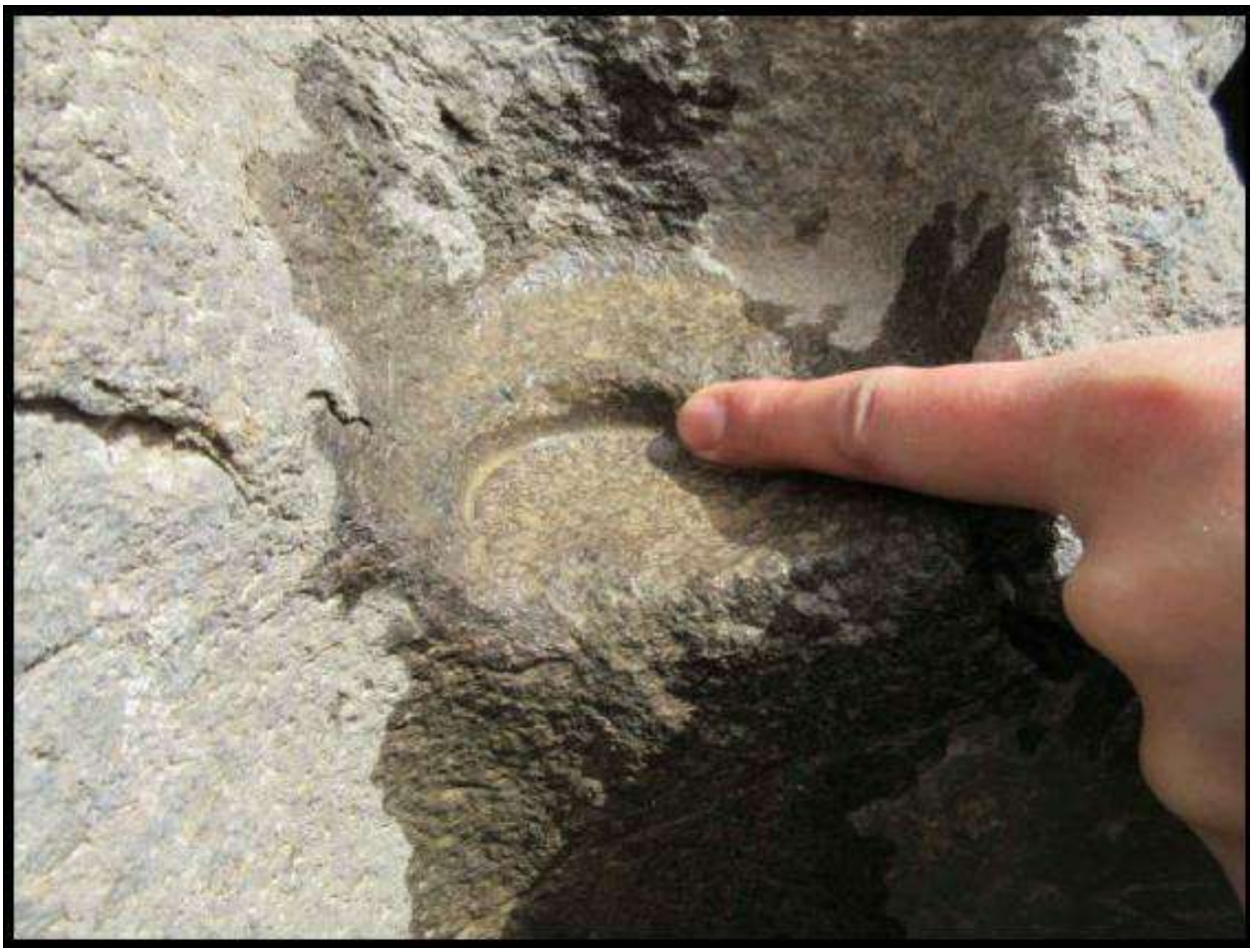
monuments, underground cities, and ancient legends fall logically into place, as well as the reinterpreted Easter Island rongorongo texts and the intentional burial, 10,000 years ago, of the Gobekli Tepe complex in Turkey.



Weathered ancient core drill mark near the Great Pyramid

Schoch reveals scientific evidence that shows how history could repeat itself with a coronal mass ejection powerful enough to devastate modern society. Weaving together a new view of the origins of civilization, the truths behind ancient wisdom, and the dynamics of the planet we live on, Schoch maintains we must heed the megalithic warning of the past and collectively prepare for future events.

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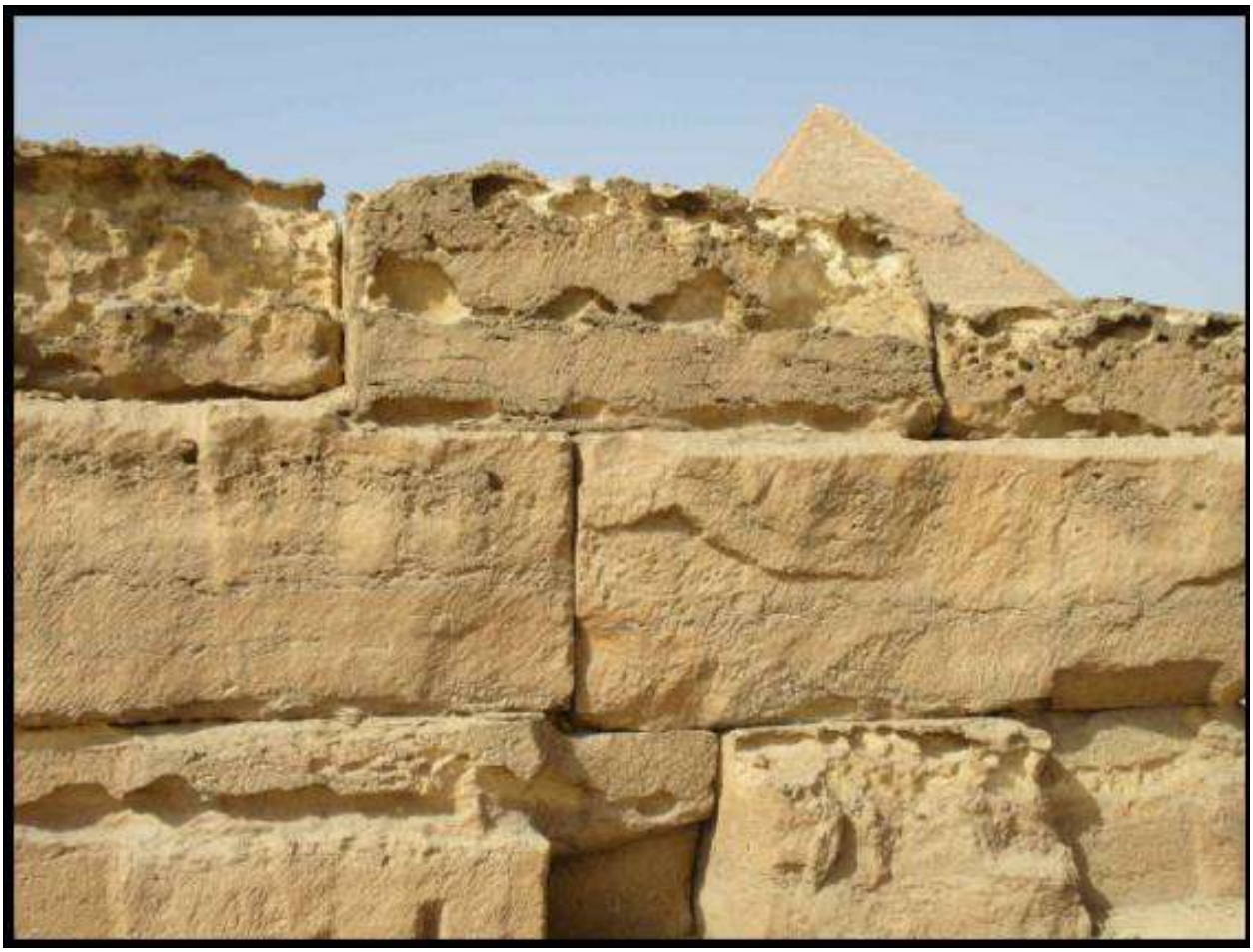

Interesting diagonal tool marks and extreme weathering at Giza

And finally the book by physicist Paul LaViolette; Earth Under Fire: Humanity's Survival of the Ice Age. Many ancient myths from around the world tell of catastrophic destruction by fire and flood. These ubiquitous legends are so extreme that they are often dismissed as imaginative exaggerations. In Earth Under Fire, Paul LaViolette connects these ""myths"" to recent scientific findings in astronomy, geology, and archaeology to reconstruct the details of prehistoric global disasters and to explain how similar tragedies could recur in the near future. Compelled by his decryption of an ancient warning hidden in zodiac constellation lore, LaViolette worked with information from many scientific sources, including astronomical observations, polar ice core measurements, and other geological data, to confirm that our Galaxys' core exploded near the end of the last ice age. This explosion unleashed a barrage of cosmic rays and enveloped the solar system in a dense nebula, which led to periods of persistent darkness, frigid cold, severe solar storms, searing heat, and mountainous floods that plagued

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mankind for many generations.

More extreme limestone weathering on the Giza Plateau

Linking his scientific findings to details preserved in the myths and monuments of ancient civilizations, he demonstrates how past civilizations accurately recorded the causes of these cataclysmic events, knowledge of which may be crucial for the human race to survive the next catastrophic superwave cycle. This information reveals the intelligence and ingenuity of our ancestors who, when faced with extinction, found the means to warn us that the apocalypse that destroyed them could occur once again.

My Aftershock book is a synthesis of the work of all of the above authors and others. Notice that they all speak of a cataclysm that occurred around the same timeline, about 12,000 years ago. Schoch's other interesting announcement in relation to the cataclysm, which was in no way a one day event, but could have lasted many years, is that the series of events exactly coincided with the end of the last ice age. It is his contention that large areas

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of the north pole melted very rapidly, causing the world's oceans to rise by more than 100 meters. In fact, it is his belief, and that of others that the ice was possibly vaporized, by solar plasma, and super saturated the atmosphere. This could be what was described in the Bible and hundreds of other traditions as the Great Flood.

Such rapid changes in the ratio of ice to land and water could have destabilized the smooth rotation of the planet, causing its wobble, and in fact may have been responsible for our current 23.5 degree axis tilt. The huge amount of water that entered the world's oceans would have suddenly applied immense pressure on the earth's crust, awakening dormant volcanoes which could have spewed vast amounts of ash into the atmosphere, creating the equivalent of a nuclear winter. Also, huge earthquakes quite possibly off the Richter scale may have occurred, damaging any structures, even megalithic ones.

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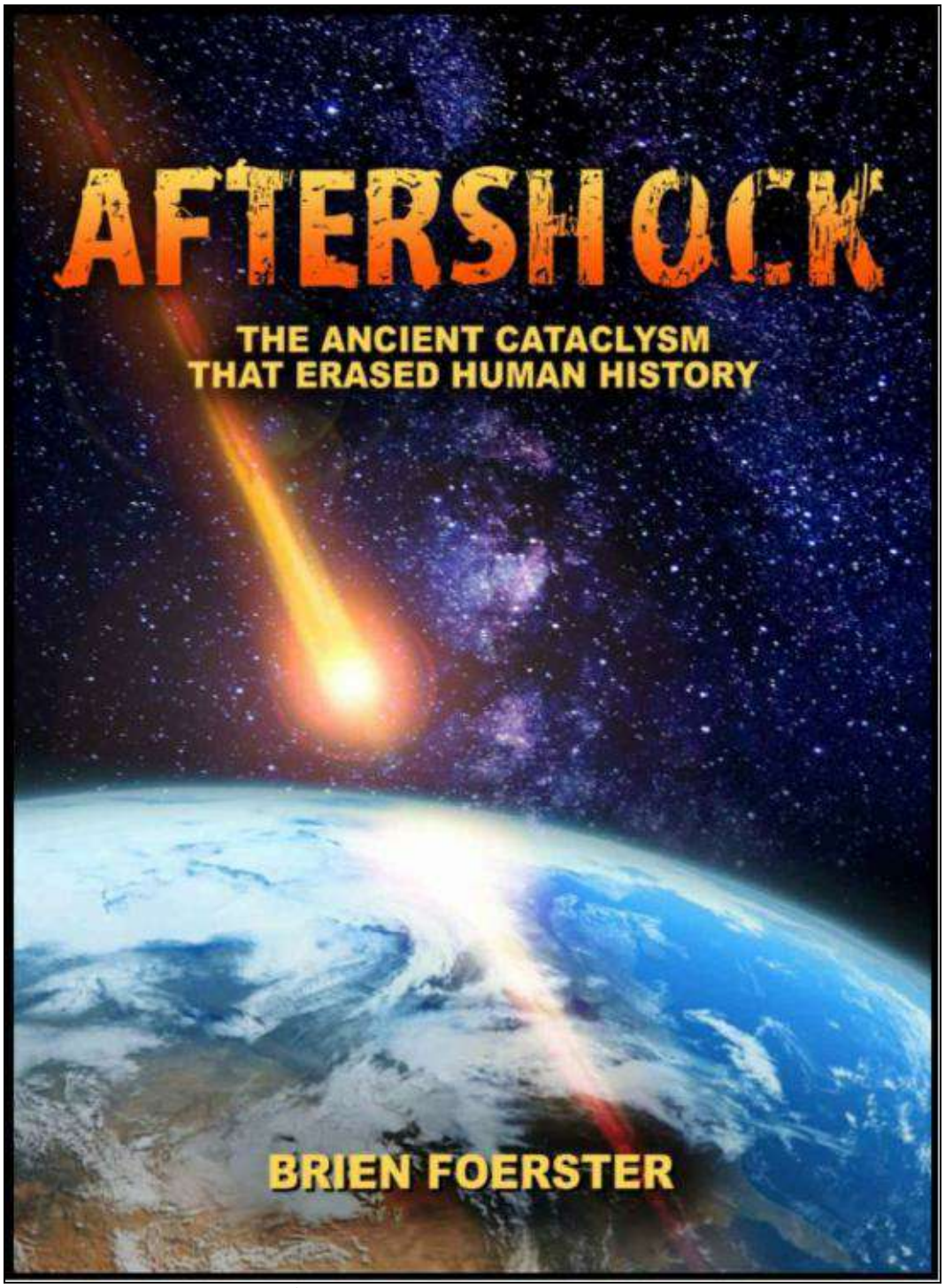

My Aftershock book available at amazon.com

I am a proponent that the Great Pyramid, and those others on the Giza Plateau as well as at Abu Sir, Abu Ghurob, Abu Rawash and Dashur (Red and Bent ones) was part of a complex of energetic structures built over 12,000 years ago by an incredibly advanced technological culture that was wiped out, or

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left rapidly, during the cataclysm. Few know of, but I have experienced a series of massive shafts and tunnels that permeate the Giza Plateau, and were part of the energetic system. The function of the tunnels could very well have been to conduct water underground as part of the energetic system, creating a specific vibration that was then enhance by the shape and grand scale of the pyramids.

One of many massive shafts on the Giza Plateau

The name pyramid comes to us from the Greek term Pyramidos. According to author Stephen Mehler:

‘The word pyramid is derived from the Greek words *PYRAMIS* and *PYRAMIDOS*. The meaning of the word *Pryamis* is obscure and may relate to the shape of a pyramid. The word *Pyramidos* has been translated as "Fire In The Middle". Well known American Egyptologist Mark Lehner has stated that the ancient Khemitian term for pyramid was something he calls *MR.Pyramid*. Lehner bases this on his translation

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of *MR* as "Place of Ascension" following his belief that pyramids were tombs for kings and where the dead king's souls "ascended". But *MR*, usually written as *Mer*, is commonly translated as beloved, as in *Meriamen*(Beloved of Amen, The Hidden) or *Meritaten* (Beloved of Aten, The Wiser). Indigenous Wisdom Keeper teacher, Abd'El Hakim Awyan, states unequivocally that the ancient Khemitians used the term *PR.NTR, Per-Neter,* for pyramid. *Per* means "house" and *Neter* has been translated by Egyptologists as "God" or "Goddess" but we reject this mistranslation. In alignment with the indigenous tradition, we use the interpretation "House of Nature, House of Energy" for *Per-Neter*. The temple was *Per-Ba* (House of the Soul) and the tomb was *Per-Ka*(House of the Physical Projection) according to the indigenous tradition.'

The great cataclysm could in fact as discussed have altered the axis of the earth, thus throwing the pyramids to energetically "go off line" and thus lose their original function. I also believe that the casing stone completely blew off the Great Pyramid and most of the Second Pyramid, as well as the upper area of the Third Pyramid. This is evidenced by the fact that one would expect that physical extraction of the casing by later Egyptian, Greek, Roman or Muslim cultures would have begun at the bottom, and then would have proceeded upwards. However, there are still intact casing stones at the bottom of the Great Pyramid, and rows in the lower area of the Third Pyramid. I believe that these later people simply used what they found lying on the ground, and did not exert the effort to remove those still in their original places, three dimensionally locked into the inner stones.

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Original granite casing stone on the Second Pyramid

With the discovery of the pyramids by the immigrating dynastic Egyptians around 3100 BC or so, they could easily have converted some of the shafts and tunnels they found into tombs. The First Dynasty of ancient Egypt (Dynasty I) covers the first series of Egyptian kings to rule over a unified Egypt. It immediately follows the unification of Upper and Lower Egypt, possibly by Narmer, and marks the beginning of the Early Dynastic Period, a time at which power was centered at Thinis.

The date of this period is subject to scholarly debate about the Egyptian chronology. It falls within the early Bronze Age and is variously estimated to have begun anywhere between the 34th and the 30th centuries BC. In a 2013 study based on radiocarbon dates, the beginning of the First Dynasty, the accession of Hor-Aha, was placed at 3100 BC give or take a century.

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Original casing stones with knobs on the Third Pyramid

This book will be presented the way that our March 2018 tour occurred; starting and ending on the Giza Plateau. In between we will travel as far south as Aswan, and also explore sites near Giza like Saqqara, and Tanis in the Nile delta. Of great note will be that the greatest works, in terms of scale and complexity, are located in the northern areas and are presumed, by standard academics, to be the oldest, with the later constructions being smaller. Also, there is a transition from the use of harder stones such as granite and basalt, to softer ones like limestone and sandstone.

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The three Great Pyramids of the Giza Plateau

A Look Inside The Egyptian Museum In Cairo

The Egyptian Museum of Antiquities contains many important pieces of ancient Egyptian history. It houses the world's largest collection of Pharaonic antiquities. The Egyptian government established the museum built in 1835 near the Ezbekeyah Garden and later moved to the Cairo Citadel. In 1855, Archduke Maximilian of Austria was given artifacts by the Egyptian government; these are now in the Kunsthistorisches Museum, Vienna.

A new museum was established at Boulaq in 1858 in a former warehouse, following the foundation of the new Antiquities Department under the direction of Auguste Mariette. The building lay on the bank of the Nile River, and in 1878 it suffered significant damage in a flood of the Nile River. In 1891, the collections were moved to a former royal palace, in the Giza district

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of Cairo. They remained there until 1902 when they were moved, for the last time, to the current museum in Tahrir Square.

As I am writing this, a huge museum is presently under construction on the Giza Plateau which allegedly will be the largest in the world and will house the 100,000 plus artifacts in the Tahrir Square museum, and perhaps many more that are in storage. It has been illegal to take any photos inside the Tahrir Square museum for many years, citing that such activity could damage the artifacts, and that you should buy post cards or books from the museum gift shop, which was usually closed. However, a couple of years ago the new chief of the antiquities department allowed people, for one month, to take photos for a fee. This proved so successful that photo taking has been allowed continuously since that time.

My main objective in March 2018 was to take photos and indeed high definition video of “out of place” or wrongly labeled artifacts, and the following are some of those.

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Two “sarcophagi” outside the museum

Before we even enter the museum there are some intriguing artifacts such as the two boxes shown above. The one on the left is listed as being older by academics than the one on the right, and yet the left one is clearly an example of superior craftsmanship. The lid and the box itself were made of the same material, very fine granite or syenite, and in fact were likely, originally, from the same block of stone. The surfaces are almost perfectly flat, and curve of the upper part of the lid is an amazingly smooth arch. Iron was first introduced to Egypt by way of the Middle Eastern civilizations along the Tigris and Euphrates rivers (Mesopotamia). For example, the Hittites brought iron knives into Egypt during the Late Bronze Period (1550 - 1200 BC.)

In addition to imported iron, some iron in Egypt was meteoric iron, which as the name suggests comes from meteors. Later, it was also mined. Mining in Egypt was done primarily for gold, which had religious properties to Egyptians, but there were also copper and tin mines. Eventually, iron ore was located in Egypt in the mountain and desert regions in the east and in the Sinai region. However, the iron they possessed was of a low grade.

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Fine finish of the interior of the older box

The years between 1200 and 1000 BC are called Egypt's Early Iron Age, when there was no iron production and sources of the metal were imported from other areas. There was also a deficiency in the corresponding materials needed to smelt iron, like coal. Without high grade iron or the materials needed to work the metal, Egyptians looked to Asia and the Middle East for their iron tools and weapons. They finally produced their own iron starting between 1000 and 586 BC.

Granite and syenite, which are related stones, have what is called a Mos hardness of 7, since they both contain quartz crystal, which is 7 on this scale, while the hardest natural material we know of is diamond, with a value of 10. Iron is not effective at shaping these hard stones in an efficient manner, bronze completely useless, and yet academics insist that the refined box was made around 2500 BC or earlier.

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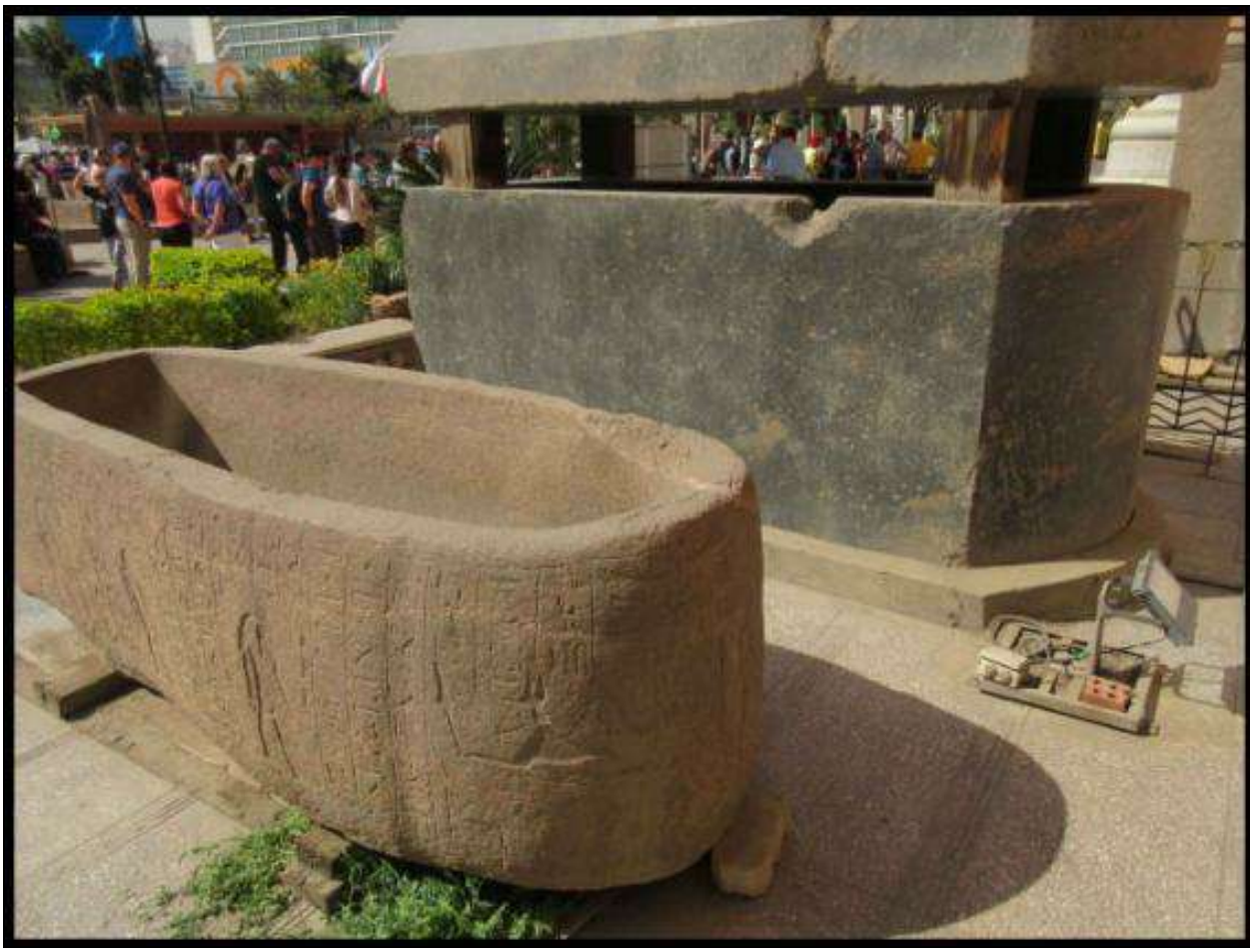

Another view of the two boxes outside the museum

The rougher box, made later, appears to have been made in a crude manner by possibly striking the stone with dolerite stone pounders, slightly harder than granite. The whole process of making this box with such crude tools would cumbersome, tedious, and very time consuming. Also, the Egyptians did not have abrasives beyond that of silica/quartz sand, so had no way of making smooth surfaces such as that seen on the older box.

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Depiction of dynastic stone carvers

The older box could only have been made using an advanced technology, utilizing diamond tipped saws and drills at a minimum, unless one wishes to contemplate even more exotic machinery than that. As diamond bonding technology was not invented until the late 19th century AD, mainly for the mining industry, we have little choice, again, to admit that a very advanced technological civilization preceded the dynastic Egyptians.

It is when we actually get into the museum that many curious artifacts present themselves, including numerous stone boxes that the dynastic people simply could not have made.

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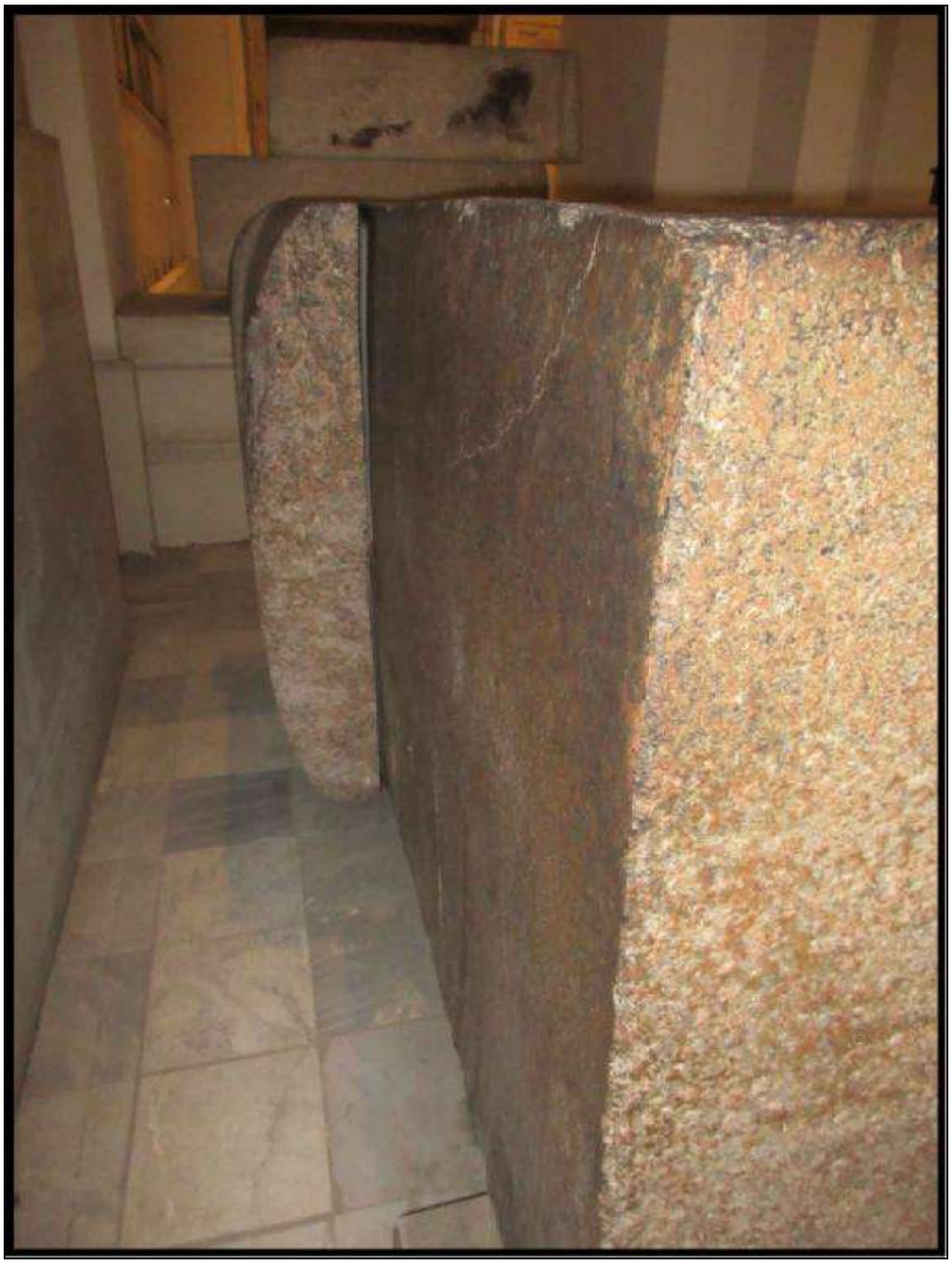

Unfinished box that has a lot to tell us

In a somewhat darkened area on the main floor of the museum, and pushed quite close to the wall is an unfinished granite box. A major error occurred while it was being made, and rather than being cut into smaller pieces for other uses, it was presumably just abandoned.

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Photo showing circular saw cut marks

From this “frozen in time” perspective we can see, in the photo above, that two circular saws were at work cutting what was supposed to become the lid for this particular box. The diameter of each of the saw blades was about 6 feet.

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More detail of the saw marks

But the upper saw began to veer off course, to the right, and wound up snapping the lid into 2 pieces. Either the operator of the machines was careless, trying to cut through the stone too fast, or perhaps the lower saw was in better condition.

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Photo showing the saw drifting off course

You can see a slight groove depression which was likely the line which the saw was supposed to follow. By sight and feel, it is shinier and glassier than the rest of the surface, as if heat, possibly a laser created this guideline. As you can also see, the saw blade was not completely flat like most modern blades are, but flares and becomes thicker the closer you get to where its hub center would be. This could mean that the entire front and both sides of the surfaces of the blade was coated or encrusted with diamonds, or perhaps an even more exotic material.

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Detail of the inside of the box

Also, the interior of the box was roughed out, but not finished. As the photo above shows, the corners have a curved radius of about ½ of an inch. So, it appears that at least one type of technology was used to rough out the interior of the box, perhaps even an advanced sand blasting technique, and then a more refined tool was employed to smooth the surfaces and sharpen the corners.

The fact that 99.9% of the people that visit the museum never see this artifact may suggest that its location with low lighting, and close positioning to a wall was done so that it would not attract attention or scrutiny.

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Box lid showing horizontal saw cuts

Right next to the box with the broken lid is another, of similar size, with many horizontal saw marks on the top portion of the lid. The box and lid are both made of granite, most likely from the Aswan quarry which is about 500 miles from the museum. The saw marks, unlike the previous box appear to be a straight or even band saw of some kind, and the undulations of the cutting process could be attributed to the blade not being as sharp as it could be, or that the operator lacked experience with the machine. In all, there are more than 20 large multi ton boxes in the museum, and we will examine a few more of them as we continue along this journey.

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Glyph inscriptions on the box

There are some relatively fine hieroglyphics carved into the upper area of the box proper, and upon close examination we can see that they were done with a hand tool of some kind. The fact that they are lighter in color than the surface of the box itself could very well indicate that these glyphs were added much later, likely during dynastic times. The most obvious example of glyphs being hand carved into the surface of a technically profound box will be in a later section about the 100 ton boxes that are located underground, in the Serapeum tunnels and niches at Saqqara. Of course by now you have noticed that I am referring to these massive containers as boxes and not sarcophagi; it is quite possible that some were use during dynastic times as coffins for nobles, but they certainly did not make them.

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Badly battered granite box lid

The box lid seen above, badly damaged for unknown reasons has very crudely carved glyphs in the surface. Though now in poor condition, the original surfaces are very flat and true. A curious thing about most of the huge boxes in the museum and at other locations show signs of catastrophic damage, a theme we will delve much more deeply into.

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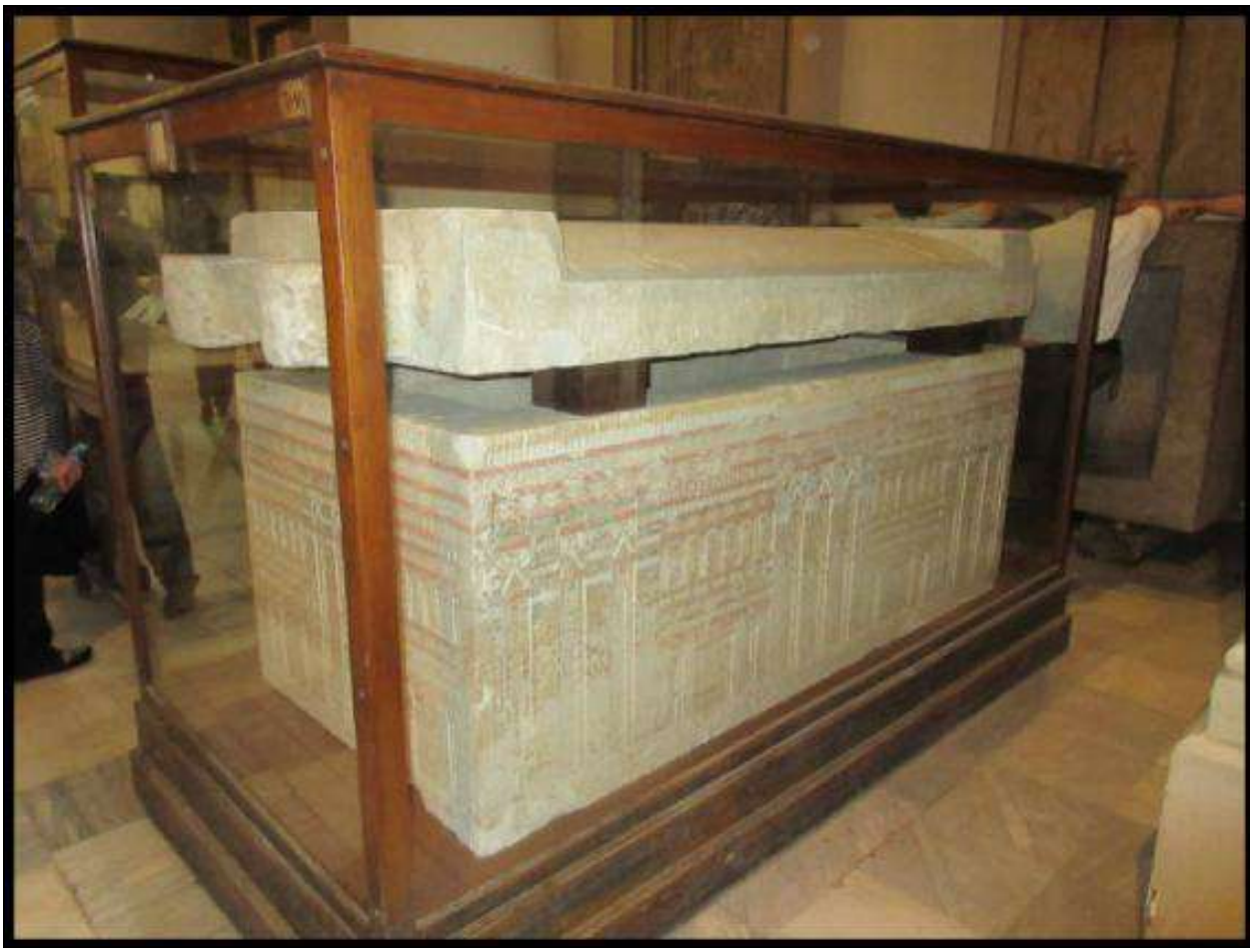

Limestone box with lid in the museum

What we next, above is a limestone box with a lid. The pre-dynastic works, in general are made from hard stones such as granite, syenite, diorite, basalt and porphyry, while dynastic boxes and constructions are generally from limestone and sandstone, the former being not that difficult to work with hardened bronze tools. Thus, this box could have been made during dynastic times, as a way to mimic the harder stone boxes we have been studying previously. Also, note that almost the entire surface of the above box has glyphs on it, while the prior 3 only have minimal glyphs. This could very well be because the limestone is relatively soft, etching into the surface would not prove a problem, whereas with the harder stones much more time and effort would be required, and any mistakes, especially while trying to cut through the quartz crystals could not be easily repaired.

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Another large granite box with lid

In the photo above we see a box made of granite whose lid actually fits inside the top and seals it; and both lid and box were presumably made from one piece of stone. Also, the glyphs are quite minimal, likely indicating that carving into the surface of the granite was quite a challenge, and not that the occupant was being modest.

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Basalt box with lid and incising

Now this box could very well be made from very fine basalt, or fine grained syenite. The surface of the lid is extremely flat, and the etching seen is much cruder than the construction of the container and lid. This again is likely another example of a pre-dynastic work that was found by the dynastic people, and recycled with the addition of simple ornamentation.

At this point it makes sense to discuss where the harder stones are found. In

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general, granite and syenite are from the massive stone outcrops at Aswan, in the extreme south of modern day Egypt, and also in the eastern desert area of Sinai.

Detail of the rather crude surface carving

Wadi Hammamat is a quarrying area located in the Eastern Desert of Egypt. This site is noted because it is described in the first ancient topographic map known, the Turin papyrus map, describing a quarrying expedition prepared for Ramesses IV. This is a principal basalt quarry. Widan el-Faras is located on Gebel el-Qatrani, Faiyum, 60 km (37 mi) southwest of Cairo in the Western Desert. The quarry landscape of the Northern Faiyum Desert comprise both the Umm es-Sawan and Widan el-Faras basalt quarries, both exploited in the early third millennium BC. This is another basalt quarry. Gebel el Ahmar is located near Cairo on the east bank of the Nile, near the suburb of Heliopolis. The name means *Red Mountain*. The site was in full

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production in the times of Akhenaton, Amenhophis III, Tutankhamon, and Ramses III. The quarry was directed by Huy, known as "Chief of the King's Works", and also by Hori. Typical materials known from this site are Celestine and quartzite or red sandstone.

The curious “schist disk” in the Cairo museum

One of the strangest and most fascinating objects on display at the museum in Cairo is what is commonly called the Schist Disk, seen above. This object has disturbed and continues disturbing all the Egyptologists that have had occasion to study it at great length. The first of them was its discoverer, Brian Walter Emery, one of the most important Egyptologists of 20th Century and the author of a classic volume on Egyptology, Archaic Egypt, that continues to be, after many years, an important bibliographical reference for the study and an understanding of the origins of the Old Egyptian Civilization.

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Another view of the disk

Making excavations in 1936, in the archaeological zone of Sakkara, he discovered the Tomb of Prince Sabu. He was the son of Adjuib Pharaoh, governor of the I Dynasty (3,000 B.C.) Between utensils of funeral objects that were extracted, Emery’s attention was powerfully drawn by an object that he initially defined in his report on the Great Tombs of the I Dynasty as: "... a container in the form of schist bowl...". Years later, in his previously mentioned work, Archaic Egypt, he commented on the object with a word that perfectly summarizes the reality of the situation and the discomfort the object causes; "cachibache" (a small hole that threatens to become a much larger hole)"... A satisfactory explanation has not yet been obtained on the peculiar design of this object...".

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Top view showing blades, hole and repairs

It is approximately 61 centimeters in diameter, and 10.6 centimeters in height in the center. It is made of schist, a very fragile and delicate rock, which requires very laborious carving. Its form resembles that of a plate or a concave steering wheel of a car, with a series of three cuts or curved "shovels" that resemble the helix of a boat, and in the center, an orifice with a rim that acts as the outside receiver of some axis of a wheel or some other unknown mechanism, arranged to turn. One sad fact about this object, which is in fact not made of schist but a metamorphosed fine clay and very dense, is that it was found broken. Very poor reconstruction by employees of the museum makes it look asymmetrical, but in all likely hood it was likely originally very finely crafted.

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Hard stone objects found by Emery

It was found with a cache of more than 30,000 finely turned bowls and vases, some of stone as hard as granite, diorite, syenite and corundum, many damaged. These are labeled as being from the pre-dynastic archaic and had to have been created on elaborate lathes, prior to the invention of the potters' wheel according to the academics…

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Very fine vase with pointed bottom found by Emery

The fact that these objects are on display at all is amazing, as they could only have been made using very advanced technology, as in lathes that likely had to run at high speed, with tools, at a minimum, tipped with diamonds. As has been previously stated, diamond tools were invented for industrial use in the 19th century AD, and the fact that many academics suggest that these objects, all 30,000 plus of them were made prior to the use in Egypt of the potters' wheel is quite amusing and curious. The location where many broken fragments of these bowls and jars is at Saqqara, with the exact location being off limits to tourists. Upon our visit in March 2018, all of the fragments had disappeared.

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Repaired lobed plate also found by Emery

The above object is a 5 lobed plate of sorts, located near the turned hard stone bowl. It is quite possible that the material involved is similar to or the same as the Schist Disk, and note that there is a perfect circle in the center; more evidence that a lathe was used in the manufacturing process. Was it simply ornamental, or meant to spin like the Disk likely did in some sort of vibrational/energetic machine. We must be truly thankful that such objects are still on display; heavens know what is being concealed and hidden from the general public in their store rooms and warehouses in Cairo and beyond.

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Odd flange like object

Unfortunately this object was very difficult to photograph, due to the inferior lighting systems, and 100 year old cases in the museum whose glass is rarely cleaned. It again looks like a similar material as the Schist Disk, and shows major signs of damage. There are no fins or protrusions and to me it looks like a flange that is either supposed to fit into something or connect two things together. Like the Schist Disk it appears to have had an industrial application rather than being a fruit or lotus bowl as some academics would contend.

As far as I can remember the description of it stated that was from the archaic period, and likely was found in the large cache that Emery found. We will see if artifacts such as these will be put proudly on display in the new museum on the Giza Plateau, or will conveniently disappear from view.

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Boomerangs on display

These were added just for fun. Did the Egyptians independently invent the boomerang, or were they imported from Australia? A test of the wood would give us the answer.

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Wooden bust of Tutankhamen

Just another artifact that caught my eye; Tutankhamen shown with a somewhat elongated head. His supposed father Akhenaten also had portrayals of himself and his daughters as having very elongated heads; the question remains as to whether this actually depicted what they looked like, or was artistic license…

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Circular grooves on the surface of a large stone box

Not the sort of thing that the average museum visitor to stop to ponder on, these seemingly perfect circle depressions were found by Jason, a member of our March 2018 tour group. Was this part of the machining process and did they perform an actual function? The tool itself seems to have been some sort of drill device, but this was the only example of such marks that we saw in all the time we were in the museum that day, and throughout the entire tour. The box that these were found on shows signs of extreme cataclysmic damage, not the sort that would be the result of random or intended vandalism, but from a major disturbance that literally shattered the structure as you can see in the next photo.

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Box remains on which circles were found

The piled up remains of the once great black granite box which appears, based on the erosion of the surfaces to have been damaged in the remote past.

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Interesting black granite artifact found near the shattered box

I have no clue whatsoever what the artifact in the above photo was originally made for. It has no glyphs at all on or in it, is too shallow to be a bathtub and surfaces are perfectly smooth. It clearly was machined and likely was an artifact found by the dynastic people but what they used it for is also unknown.

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Obvious core drill holes in granite

In the main hall of the museum, and on both sides of one of the massive granite boxes are parallel core drill holes which appear to be contemporary with the making of the box itself. As the box is pre-dynastic, then the drill holes are as well. Upon close examination of the feed rate of the penetration of the bit into the stone, we estimate that each rotation of the drill entered the stone by 2 millimeters, which, as stated earlier, is 500 times more efficient than a 21st century diamond coated device. Also, the patina on the stone in the holes strongly suggest that such drilling activity was not recent.

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Quartzite box with lid

Above was quite an amazing find; a solid quartzite box with lid with shallow inscriptions on the surface. Whereas granite is an igneous rock found more abundantly than quartzite, deep in the earth's crust, providing the base for the many continents' sedimentary rock, quartzite consists of a larger volume of quartz than granite; under heat and pressure combined, quartzite is formed from sandstone and quartz, and with the amount of pressure undergone, empty grains of sandstone are stuffed with quartz. This means quartzite is actually harder.

At this point in the book I need not tell you that such a creation could not be from the dynastic Egyptians; even hardened steel is no match for a material like quartzite. Later on, we will discuss the Colossi of Memnon, the 720 ton seated statues than were also made from solid quartzite blocks.

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Strange receptacle of some kind

What this was made for originally I have absolutely no clue. It was crafted from quartzite and has 4 curved recesses in its core. Very lightly carved glyphs appear as dynastic ornamentation on the surface, and to me, yet again it has a very industrial feel. The addition of a glass lid prevented us from properly inspecting the interior for tool marks, and it is a unique piece on display. Fascinated by its shape and contours, I did not see if there was a museum description as regards its purpose during dynastic times, likely as some kind of ceremonial device. This is truly one of the most puzzling of the artifacts that we encountered on this day.

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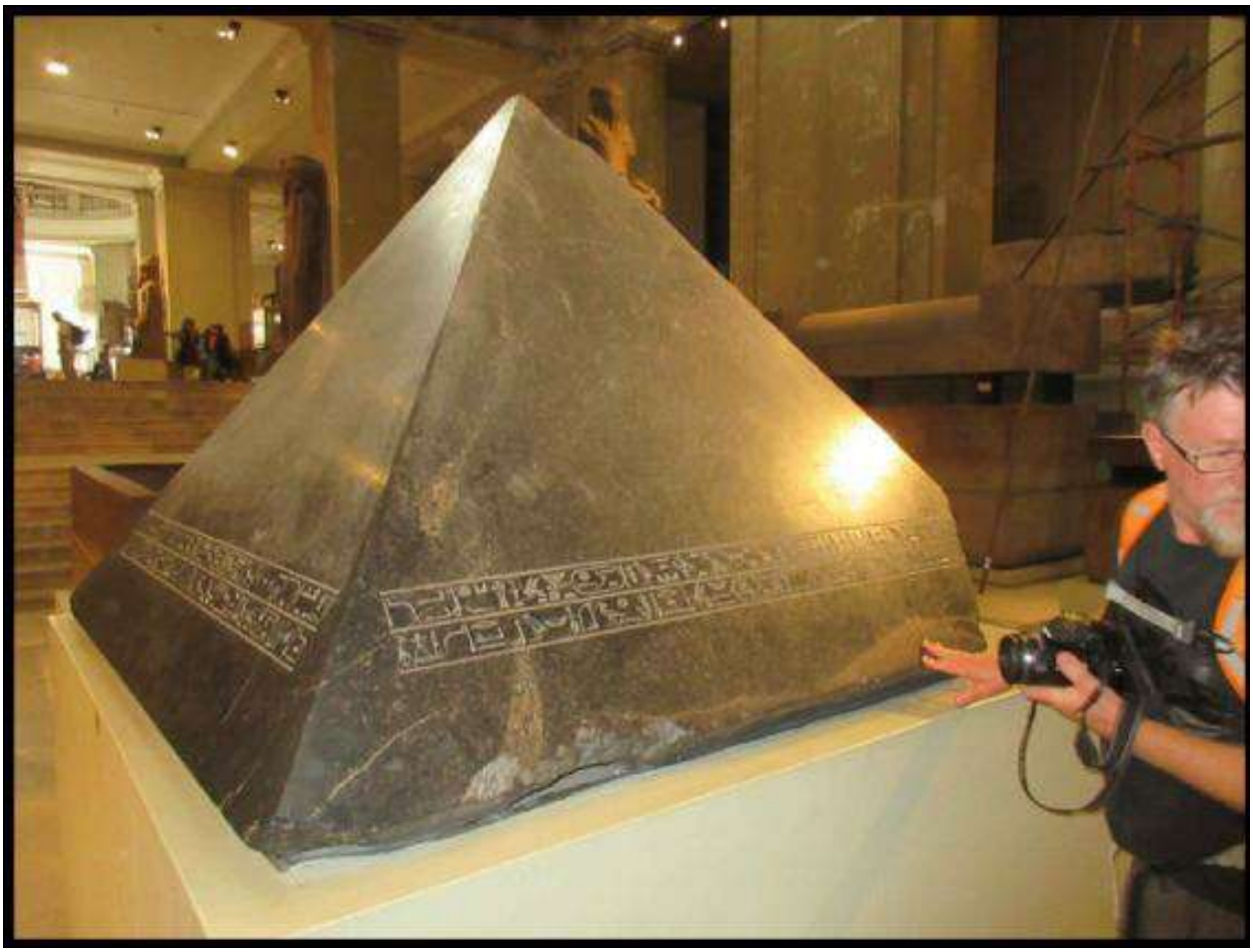

Pyramidion likely made of syenite

A pyramidion (plural pyramidia) is the uppermost piece or capstone of an Egyptian pyramid or obelisk, in archaeological parlance. They were called *benbenet* in the Ancient Egyptian language, which associated the pyramid as a whole with the sacred benben stone of dynastic mythology, referring to the primordial mound of creation. During Egypt's Old Kingdom, pyramidia were generally made of diorite, granite, or fine limestone, which were then covered in gold or electrum; during the Middle Kingdom and through the end of the pyramid-building era, they were built from granite .
This again is clearly an artifact that the dynastic people found, and then decided to use, perhaps, as a pyramid capstone. Once again, it shows quite severe damage; whether this happened in pre-dynastic times or later is unknown.

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Strange quartzite artifact

This is another very strange artifact on display, again in the main hall that defies comprehension, to me at least. It is made of quartzite and has 20 bowl like depressions, with some being quite damaged. Not apparent in this photo, some of the side surfaces appear burnt, and in fact melted, a phenomenon which is repeated at locations such as the Colossi of Memnon, and even more so, the site of Tanis in the Nile Delta, which we will explore thoroughly later. It has been repaired by museum staff, as one corner of the original work is missing. Such heat damage such as this fits in with geologist Robert Schoch's theory that plasma lightning from the sun hit certain places on the earth some 12,000 years ago, and Tanis is the best candidate for this because most of the large megalithic stones show extreme heat damage, and the soil of the area cannot support plant life to this very day. Tanis is visited by very few people, and is in the middle of an army base.

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Photo showing bad repair on the corner and heat damage

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Calcite box of exceptional quality

Again new to me were calcite boxes located in one of the side rooms quite close to the exit of the museum. Calcite, more commonly known as Alabaster is a mineral or rock that is soft, often used for carving, and is processed for plaster powder. Archaeologists and the stone processing industry use the word differently from geologists. The former use is in a wider sense that includes varieties of two different minerals: the fine-grained massive type of gypsum and the fine-grained banded type of calcite. It has a Mohs hardness of 3, so can be worked with bronze tools, but the fineness of the curves and flat surfaces suggest that the box above was machined.

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Perfectly precise drill hole

There are drill holes at both ends of the top of the box, and these holes taper inward from the top to the bottom, requiring a very precise tapered drill bit. The calcite may have been Egyptian in origin, but some geologists suggest that such fine stone came from at least as far as Turkey.

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Another photo of one of the calcite boxes

So this ends this tour of the Cairo museum. In April 2019 we will return to Egypt on tour and hopefully the new giant museum will be open. We will see at that time if some of these enigmatic artifacts are still on display, or mysteriously missing from public view.

The Osirion At Abydos

The Osirion or Osireon is an ancient Egyptian temple located at Abydos, to the rear of the temple of Seti I. It is an integral part of Seti I's funeral complex and is built to resemble an 18th Dynasty Valley of the Kings tomb. It was discovered by archaeologists Flinders Petrie and Margaret Murray who were excavating the site in 1902 and 1903.

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View of the core of the Osirion

The Osirion was originally built at a considerably lower level than the foundations of the temple of Seti, who ruled from 1294 to 1279 BC. While there is disagreement as to its true age, Peter Brand says it "can be dated confidently to Seti's reign", despite the fact that it is situated at a lower depth than the structures nearby, that it features a very different architectural approach, and that it is frequently flooded with water which would have made carving it impossible had the water level been the same at the time of construction.

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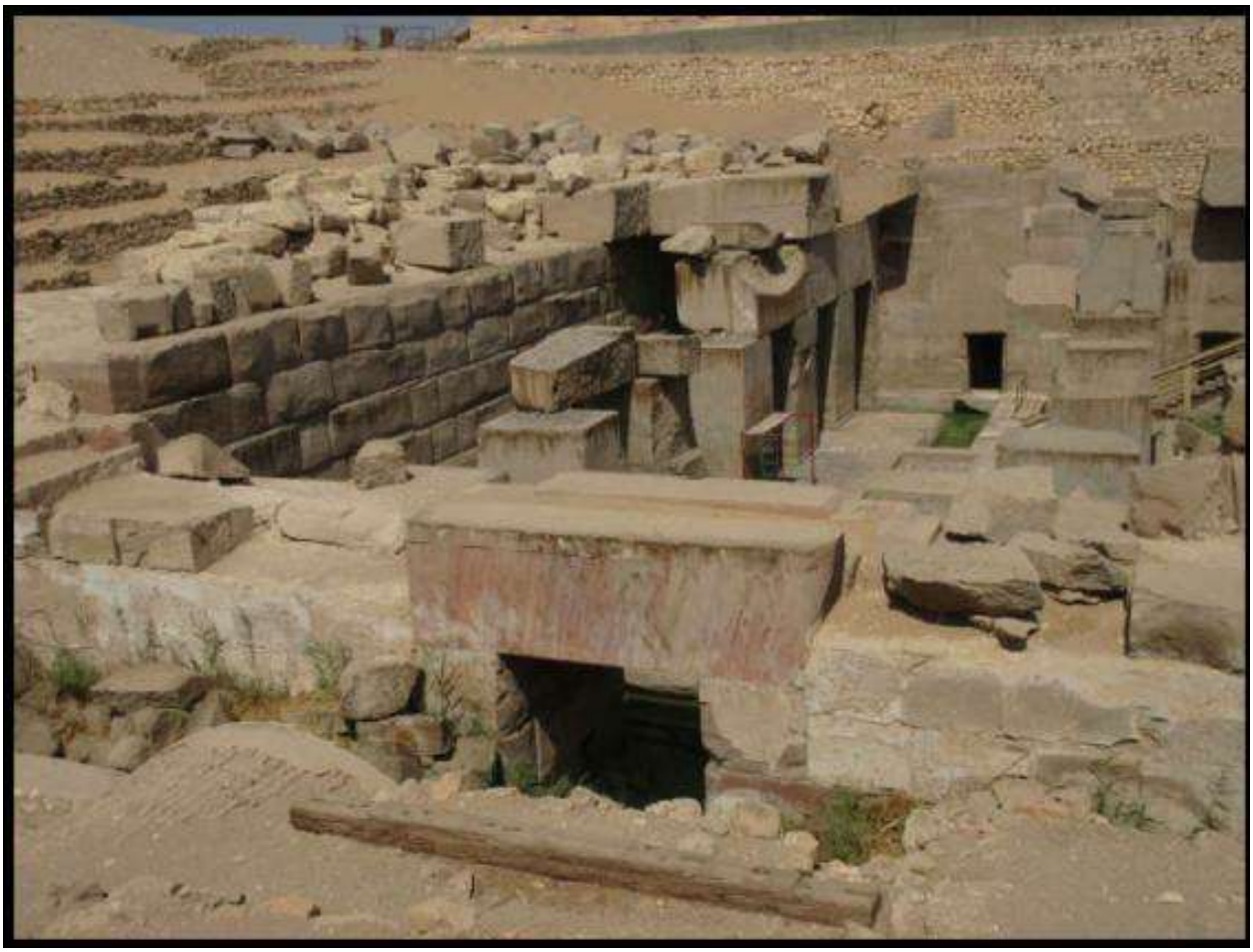

Another view of the core of the Osirion

Strabo, who visited the Osireion in the first century BC, said that it was constructed by Ismandes, or Mandes (Amenemhet III), the same builder as the Labyrinth at Hawara.

‘Above this city [Ptolemaïs] lies Abydus, where is the Memnonium, a royal building, which is a remarkable structure built of solid stone, and of the same workmanship as that which I ascribed to the Labyrinth, though not multiplex; and also a fountain which lies at a great depth, so that one descends to it down vaulted galleries made of monoliths of surprising size and workmanship.’

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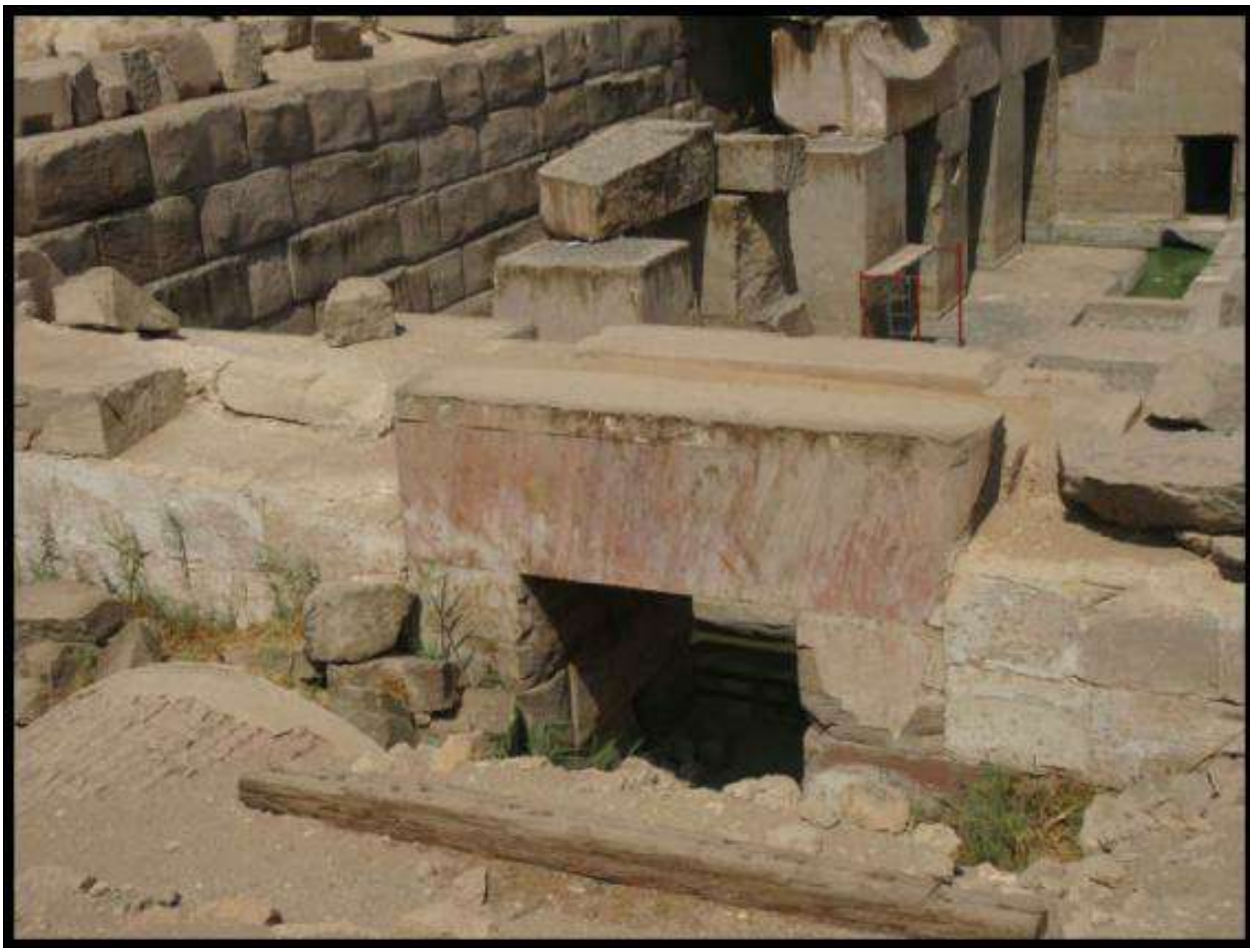

Massive quartzite lintel with horizontal saw cut

Whether the Labyrinth in fact exists at Hawara is unknown; as any subterranean structures there are now flooded with silty water, and the authorities have prohibited any exploration, it will take a very enlightened government official to allow investigation. In recent months another “off limits” site, namely the Osiris Shaft on the Giza Plateau has been opened to visitors if they pay a special and quite costly fee. This will be examined later in the book thanks to our access in March 2018.

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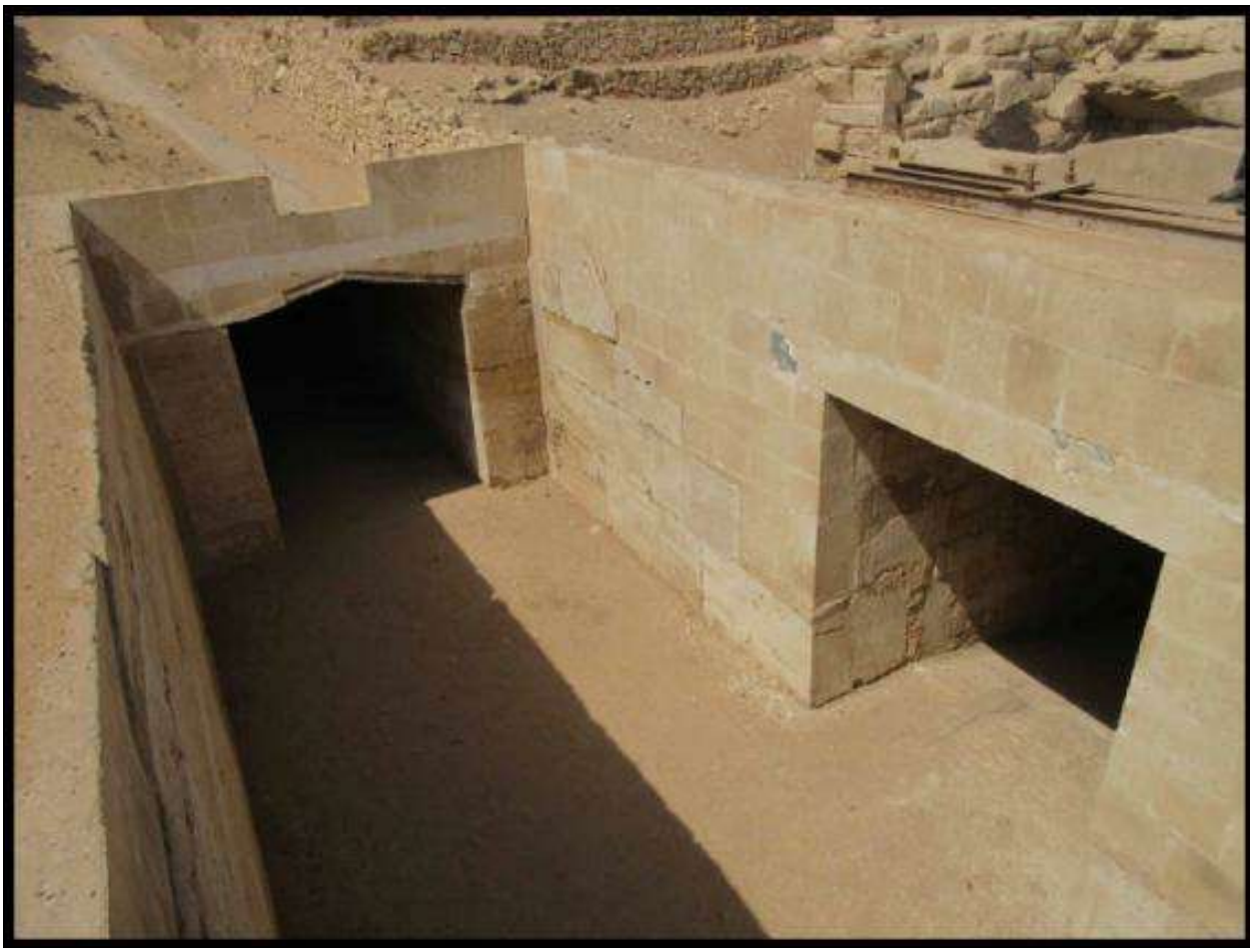

Some sort of storage tank to the left of the main complex

The main question about the Osirion, like any megalithic and clearly pre-dynastic structure is what was the function? Some of the clues come from looking at the whole site, and not just what is open to the public. On the left side of the main complex there is a limestone chamber, with very tight fitting blocks and a large entryway that leads to the main part of the Osirion. As well, from this chamber there are 2 tunnels that gently slope upward with beveled roofs.

My initial thought was that the tunnels were the secret entryways into the Osirion for initiates. As the main complex was built underground on purpose with a beveled roof of massive blocks, it could have been a secret temple of some kind.

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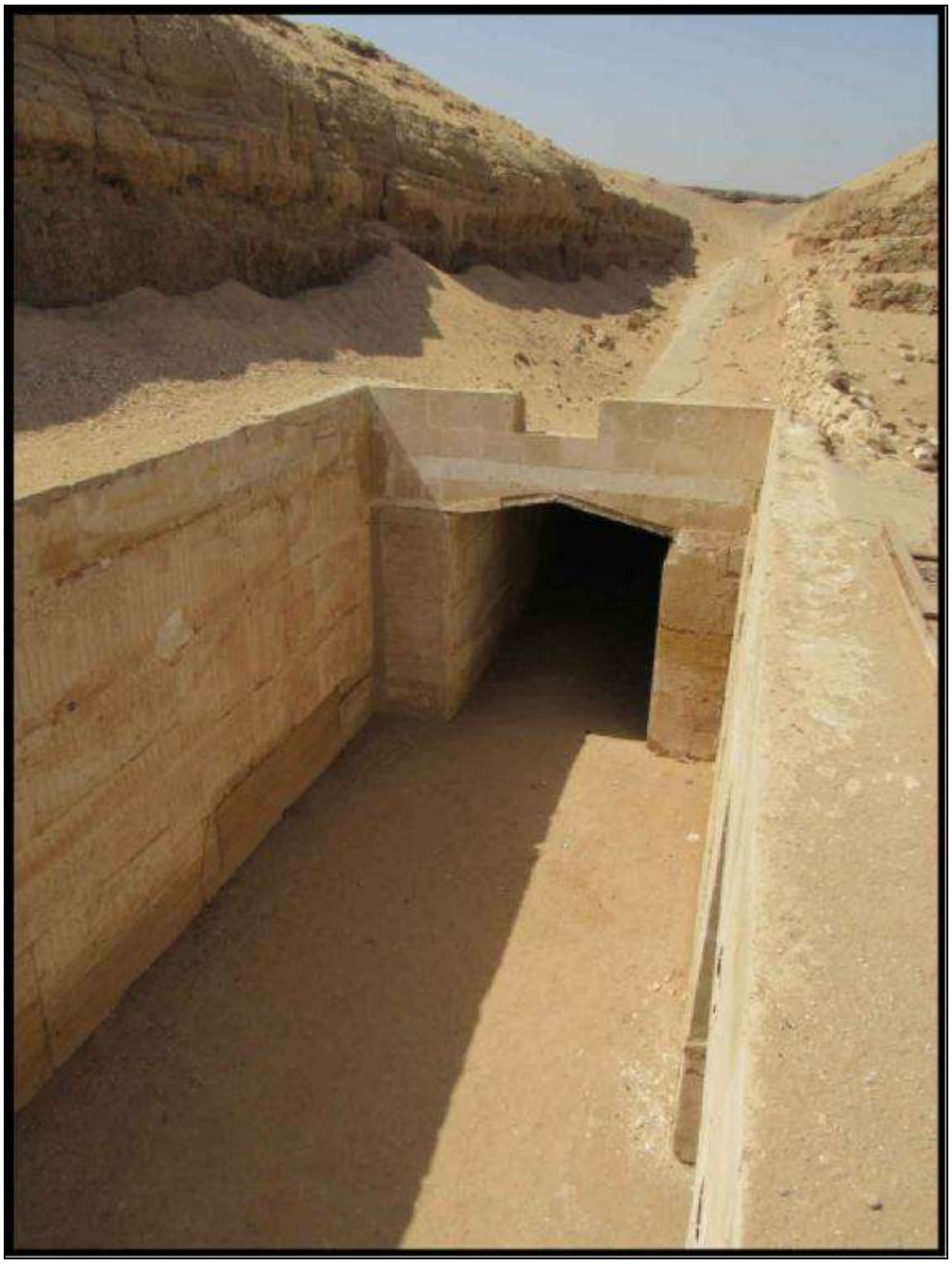

One of the 2 sloping tunnels

However, it becomes clear in places like Egypt and Peru that the most ancient constructions were first for pragmatic use, and then later cultures would use them for more spiritual purposes.

As the Osirion usually has water in it, percolating up from the ground, I started to think that it was originally a water reservoir, as the area it is found

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in is usually quite dry.

Note the arched tunnel connecting the pool with the main complex

The fact that water wells up was clearly part of the design, and while I was pondering this Jason, one of our tour guests and a very practical “hands on” thinker came up with a brilliant idea. The Osirion was a sealed unit, and as the water rose to fill it up, the excess water would move into the tunnel and into the pool. From there it would further rise up the two slanting tunnels and could be used at the upper entrance areas. This is the theory I am going with at present. The question of why such huge granite uprights were used in the main area is puzzling, but with yearly visits to the location I am hoping for more insights.

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Huge vertical posts inside the Osirion

Thanks to geologists like Suzan Moore, we have been able to figure out that the large vertical and horizontal monoliths were brought from the Aswan quarry some 320 kilometers to the south, and that the perimeter wall, with pillowed surfaces is quartzite, likely from the Red Mountain quarry near Cairo, some 550 kilometers to the north. Why the need for 2 different types of stone from such distant quarries is puzzling; was there some kind of energetic aspect of these two types of rock that were required? Did they in fact energize the water in some way to make it more beneficial for agriculture?

Standard academics insist that the Osirion was either the tomb for the deity Osiris, or even a “symbolic” tomb. Who would go through so much effort to make something that was simply symbolic?

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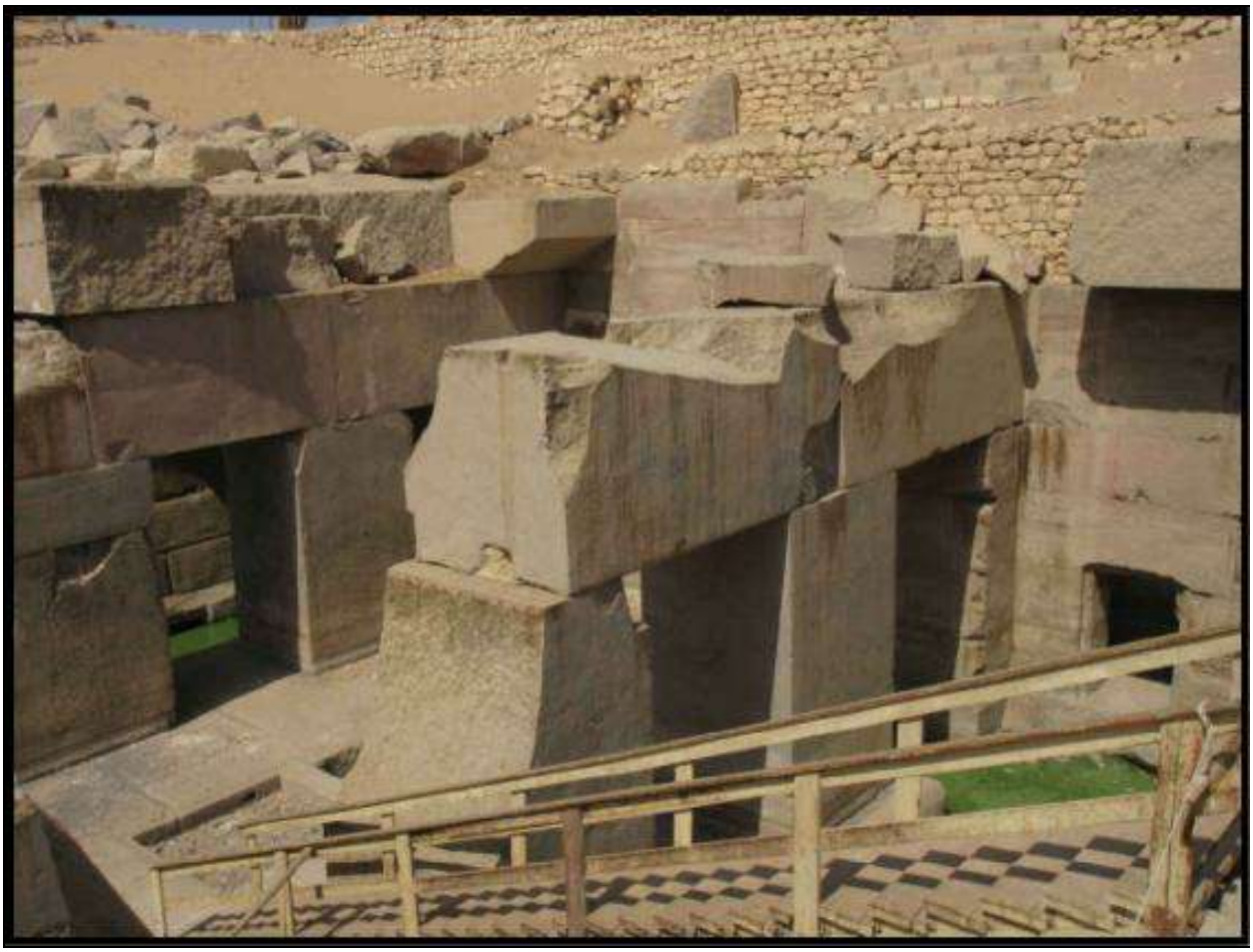

View of the horizontal and vertical monoliths

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Attempts to quarry one of the vertical columns

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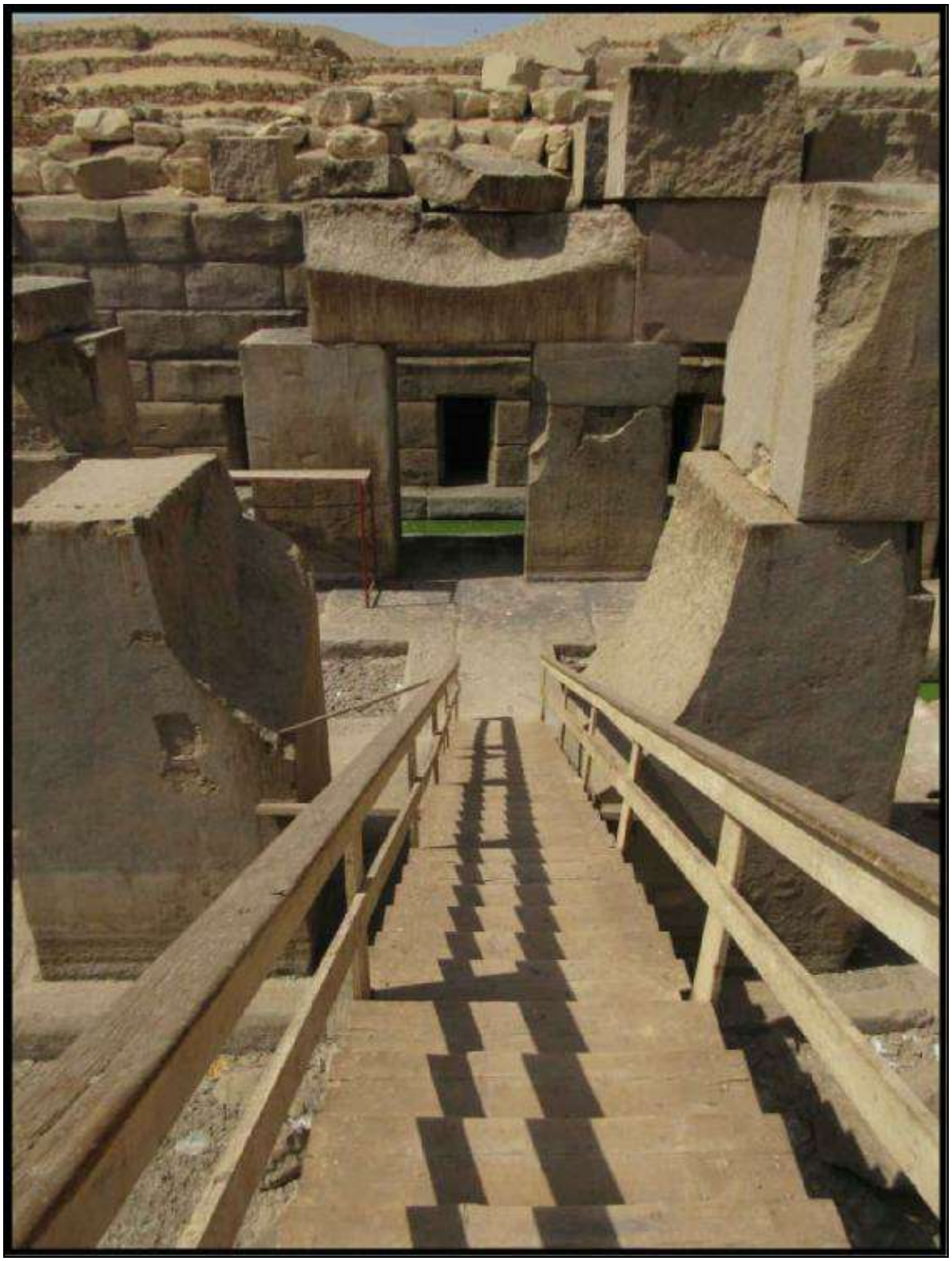

Wooden entrance to the Osirion

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The Valley Of The Kings

The Valley of the Kings is a valley in Egypt where, for a period of nearly 500 years from the 16th to 11th century BC, rock cut tombs were excavated for the Pharaohs and powerful nobles of the New Kingdom (the Eighteenth to the Twentieth Dynasties of Ancient Egypt).

The valley stands on the west bank of the Nile, opposite Thebes (modern Luxor), within the heart of the Theban Necropolis. The wadi consists of two valleys, East Valley (where the majority of the royal tombs are situated) and West Valley.

The very long and complex tomb shaft of Seti 1

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Partially inside the tomb shaft of Seti 1

With the 2005 discovery of a new chamber and the 2008 discovery of two further tomb entrances, the valley is known to contain 63 tombs and chambers (ranging in size from KV54, a simple pit, to KV5, a complex tomb with over 120 chambers). It was the principal burial place of the major royal figures of the Egyptian New Kingdom, as well as a number of privileged nobles. The royal tombs are decorated with scenes from Egyptian mythology and give clues as to the beliefs and funerary rituals of the period. Almost all of the tombs seem to have been opened and robbed in antiquity, but they still give an idea of the opulence and power of the Pharaohs.

This area has been a focus of archaeological and egyptological exploration since the end of the eighteenth century, and its tombs and burials continue to stimulate research and interest. In modern times the valley has become famous for the discovery of the tomb of Tutankhamun (with its rumors of the Curse of the Pharaohs) and is one of the most famous archaeological sites

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in the world. In 1979, it became a World Heritage Site, along with the rest of the Theban Necropolis.

The tomb shaft of Merenptah

The quality of the rock in the Valley is inconsistent, ranging from finely-grained to coarse stone, the latter with the potential to be structurally unsound. The occasional layer of shale also caused construction and conservation difficulties, as this rock expands in the presence of water, forcing apart the stone surrounding it. It is thought that some tombs were altered in shape and size depending on the types of rock the builders encountered.

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The fractured nature of the limestone in the Valley of the Kings

The general instability of the stone in the Valley of the Kings would make it very difficult for the dynastic shaft/tunnel makers using their bronze adzes and axes to achieve any consistency working into the bedrock. And if we are to be honest, there is in fact no way that these long shaft/tunnel systems could have been made using hand tools. With 4 or 5 very strong and skillful men hacking away at the bedrock progress would have been very slow, with the stone fracturing as they made their slow progress.

As occurred on the Giza Plateau, it is far more likely that the tunnels were made thousands of years prior to the time of the dynastic people, who found them in place and then simply used them.

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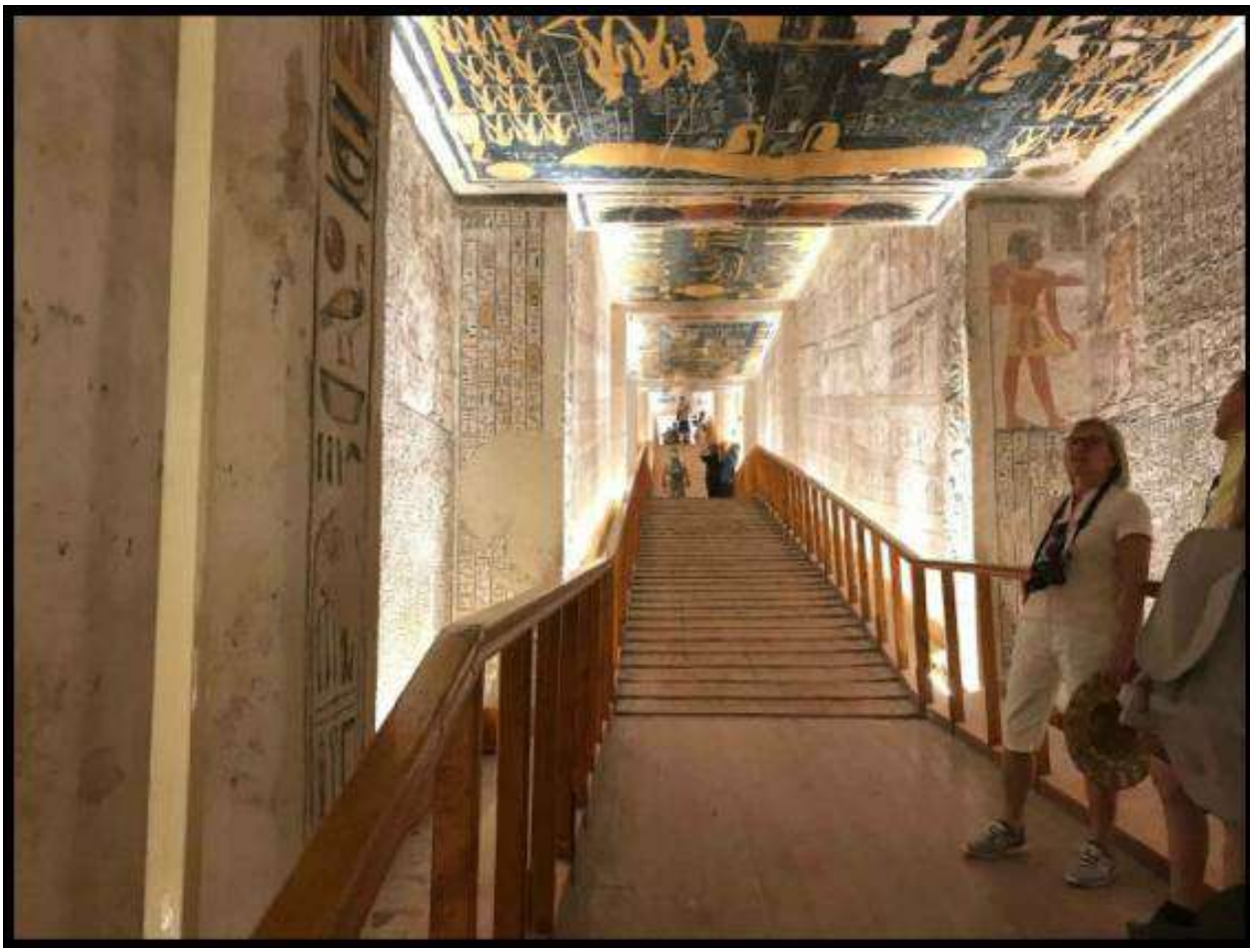

Inside the shaft/tunnel of Merenptah

The above photo shows you what I am getting at. The profoundly long complex is almost laser straight and extends for hundreds of feet; the idea that hand tools achieved this is quite ridiculous.

What the original function of these tunnels was is very much open to question; they are very much climate controlled areas, having a consistent pleasant temperature and very low humidity. Were they places of storage for grains and seeds? Or is the answer far more bizarre than that? I noticed some very strange phenomena on our March tour, which may seem too “far out there” but I am being truthful about what I observed.

What if these massive underground complexes were made by the original megalithic builders as areas where they regenerated their own energy? I am not necessarily saying that they were aliens, but will not say that such an idea is impossible.

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Giant granite stone box smashed to pieces

Strange charring on the inner surface of a broken box

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In each of the 3 shaft tunnels we entered there was at least one large box, near or at the far end. They all showed signs of extreme damage; not that of simple vandalism but as if a massive force had hit them.

Shattered box and lid

This is very much conjecture, but again what if these tunnels with accompanying boxes were to re-energize the occupants, and an event occurred which caused a huge amount of energy to enter the airspace and cause the occupants to more or less vaporize while they were in some form of suspended animation?

Ramesseum

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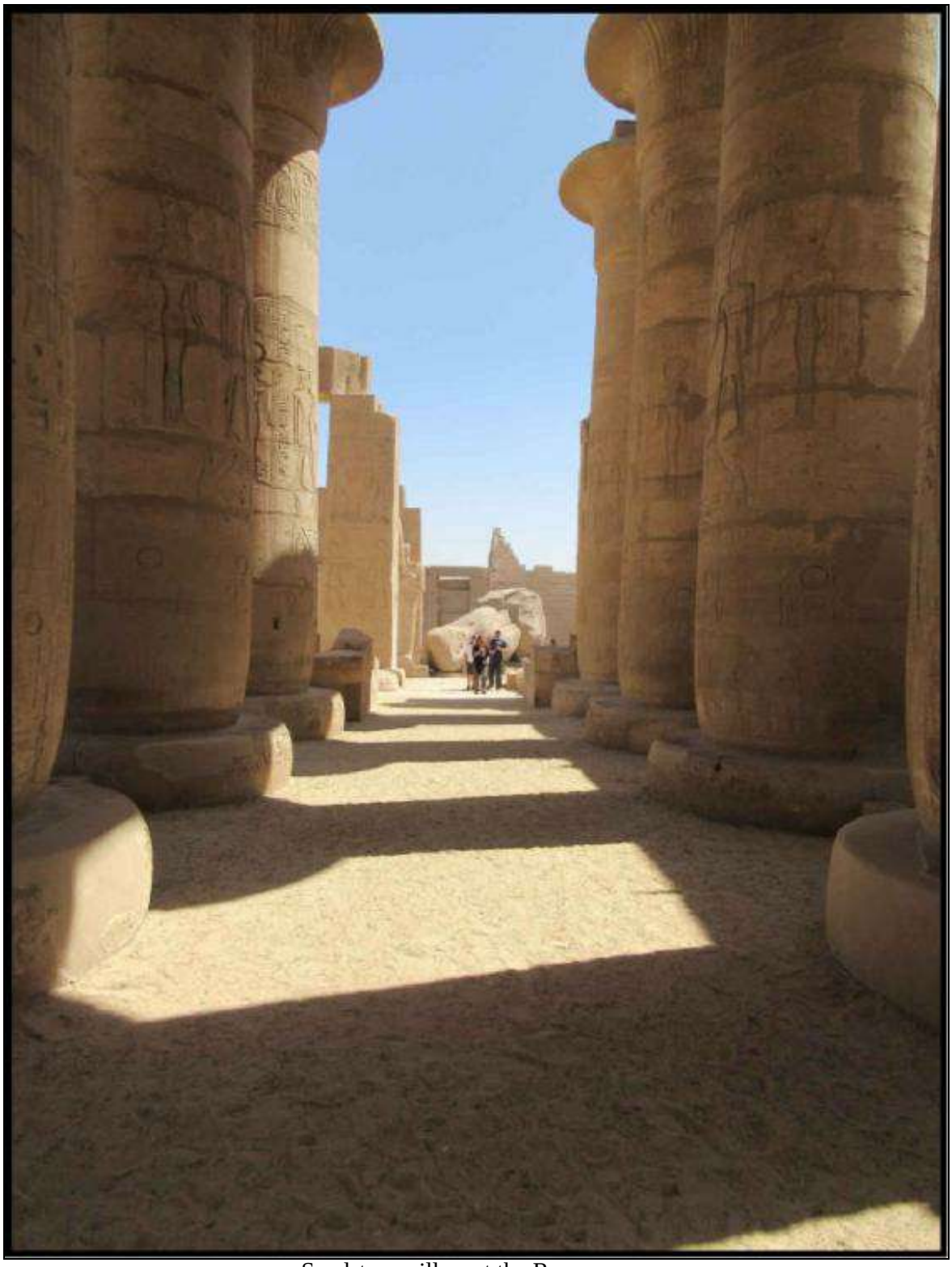

Sandstone pillars at the Ramesseum

The Ramesseum is the memorial temple (or mortuary temple) of Pharaoh Ramesses II ("Ramesses the Great", also spelled "Ramses" and

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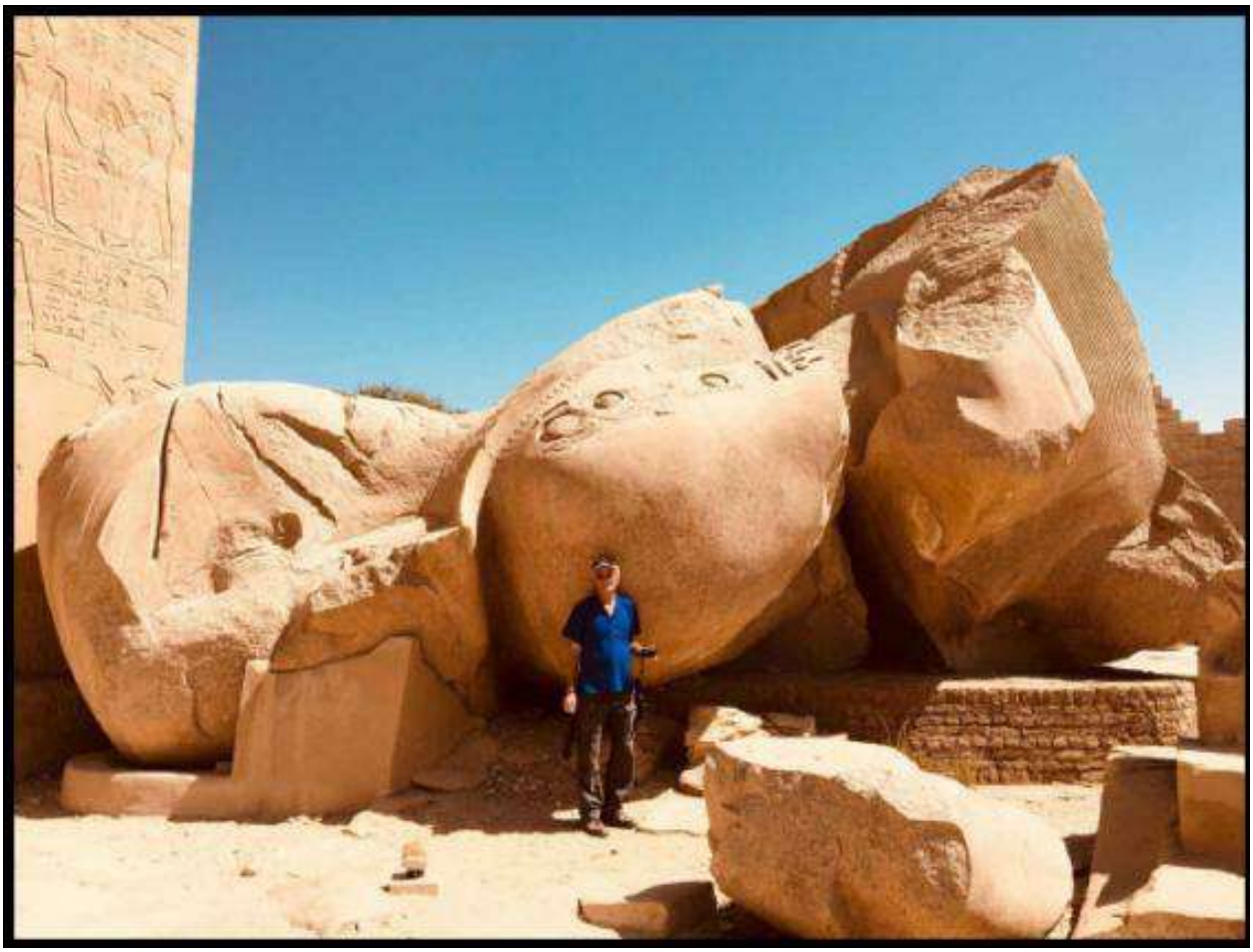
"Rameses"). It is located in the Theban necropolis in Upper Egypt, across the River Nile from the modern city of Luxor. The name, or at least its French form, Rhamesséion, was coined by Jean-François Champollion, who visited the ruins of the site in 1829 and first identified the hieroglyphs making up Ramesses's names and titles on the walls. It was originally called the *House of millions of years of Usermaatra-setepenra that unites with Thebes-the-city in the domain of Amon. Usermaatra-setepenra* was the prenomen of Ramesses II.



Me with the giant 1000 ton seated figure

Ramesses II modified, usurped, or constructed many buildings from the ground up, and the most splendid of these, in accordance with New Kingdom royal burial practices, would have been his memorial temple; a place of worship dedicated to pharaoh, god on earth, where his memory would have been kept alive after his death. Surviving records indicate that work on the project began shortly after the start of his reign and continued for

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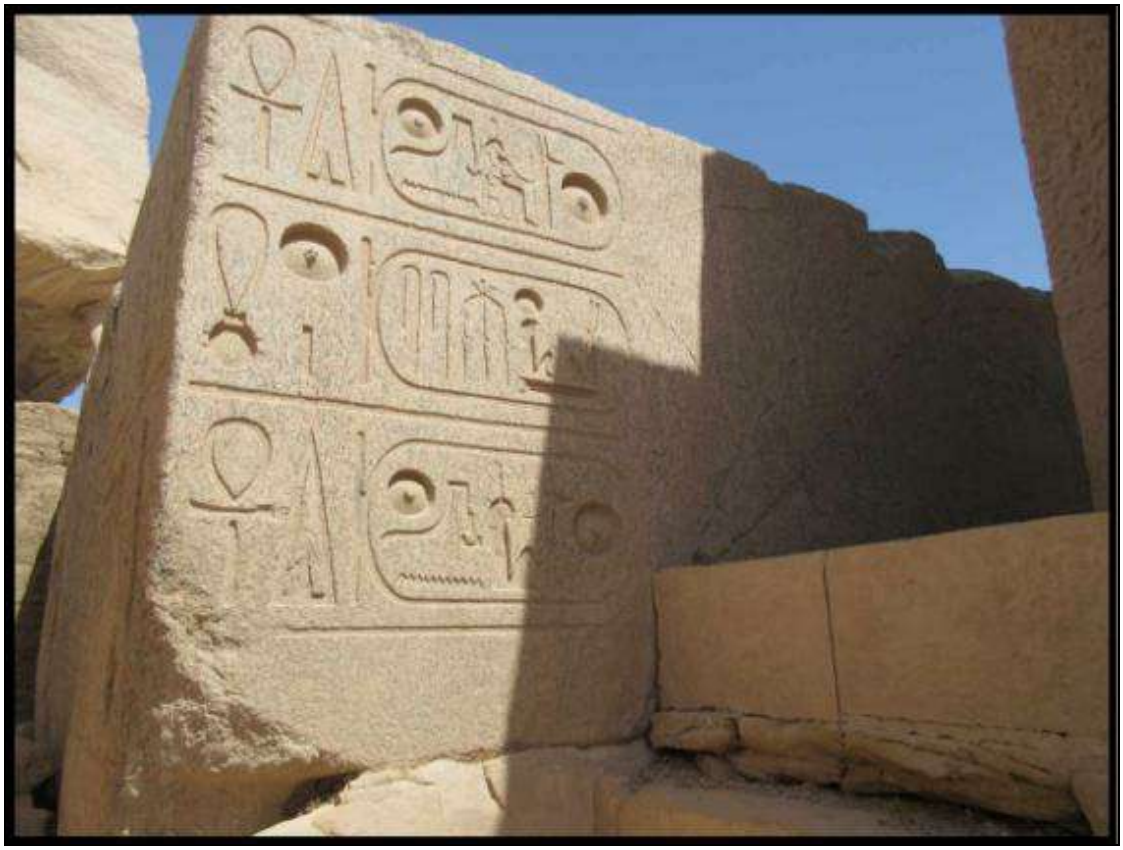
20 years.
The large sectioned sandstone columns in the first photo of this chapter were the work of the dynastic people, as much of the sandstone can be shaped using hardened bronze chisels and stone dolerite hammers. As has already been stated, the dynastic people did not have the capability of fine work in granite. The remnants of a huge seated figure, attributed to Ramses II is in the above photo. It is estimated that it originally weighed 1000 tons and was on a base weighing 500 tons. The likely quarry was at Aswan, 230 kilometers to the south, and academics insist that it was moved on a giant barge.



View of part of the massive base

So where would the wood material for this huge barge have come from? The only Native trees in Egypt of any scale are the date palms, and they are no good for making boats or other vessels from. Oh, okay, so how about the cedars of Lebanon? Taking into account that a huge volume of wood would have to be milled, and then transported 1200 kilometers would be quite the challenge, and how would they have cut the original 1200 plus ton block of granite out of the Aswan quarry?

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Remains of an ancient sculpture, strangely cracked and discolored

The key appears to be in the odd and somewhat excessive damage seen on the hard stone surfaces, which again, the dynastic people could not have produced. As the large sandstone columns could have been made by them, and are still in relatively good shape, they are likely the work done while Ramses was in power. The harder stone monuments and gates would have been from the much older megalithic culture, the site having most likely been hit by Dr. Robert Schoch's solar plasma from 12,000 years ago. Once again, the dynastic people found the site in ruins, and there because the "gods" had been there before them.

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Cracked and charred remains of a granite gate

Looking in detail of what is left of a black granite gate, above, we can see that pieces literally exploded off of the surface and the internal crystal structure expanded due to a flash of high heat.

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Cracks and enlarged crystal structure in the granite

If this was the only example of this, then one could perhaps say that local people built a fire near it when it was found lying down. But every single granite work in the area shows the same massive cracks, scorch marks and crystal enlargement. And the same at the nearby Colossi of Memnon, Karnak and Luxor.

Even the huge seated figure seems to have been ruined by a massive heat blast that came from the east, likely at sunrise. Its entire back shows scorching, and the granite is peeling off in layers; not the normal way that granite weathers. This tells us that originally it was facing towards the Valley of the Kings, and the heat blast broke it into several sections.

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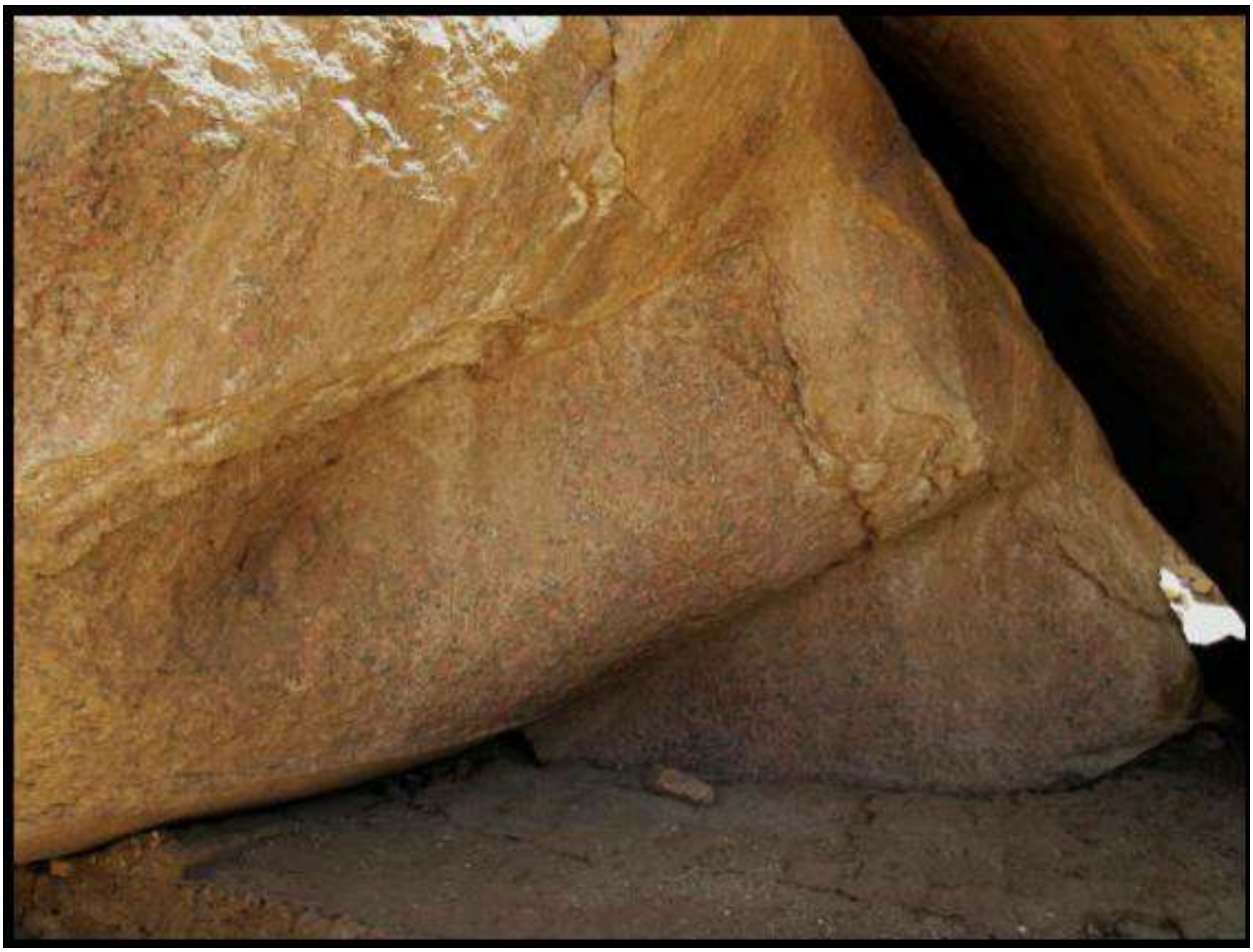

Large cracks and peeling layers of granite

The hieroglyphics, deeply cut into the surface of the immense statue and made with machine like precision indicate that rather than created this language system, the dynastic people found it and re-interpreted it. So the name Ramses in the Egyptian language could in fact have meant something else 12,000 plus years ago, or is a name or title inherited by the pharaohs. Radical ideas to be sure, but that is what the stone seems to be telling us.
Many other massive granite sculptures have been recently found in the area, buried under feet of soil and mud…

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Another black granite piece with work with odd weathering

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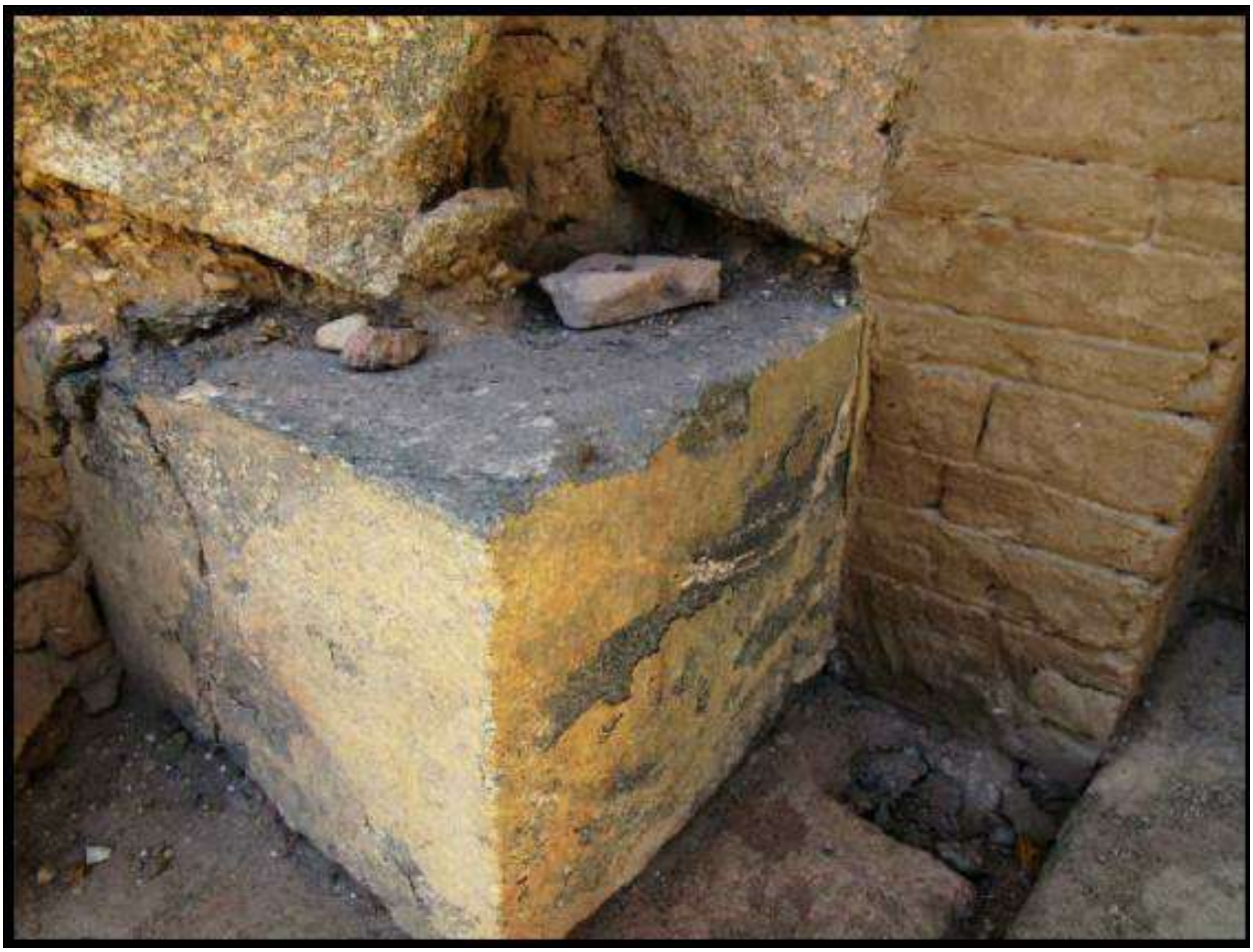

Black granite block whose surface is peeling off

Colossi Of Memnon

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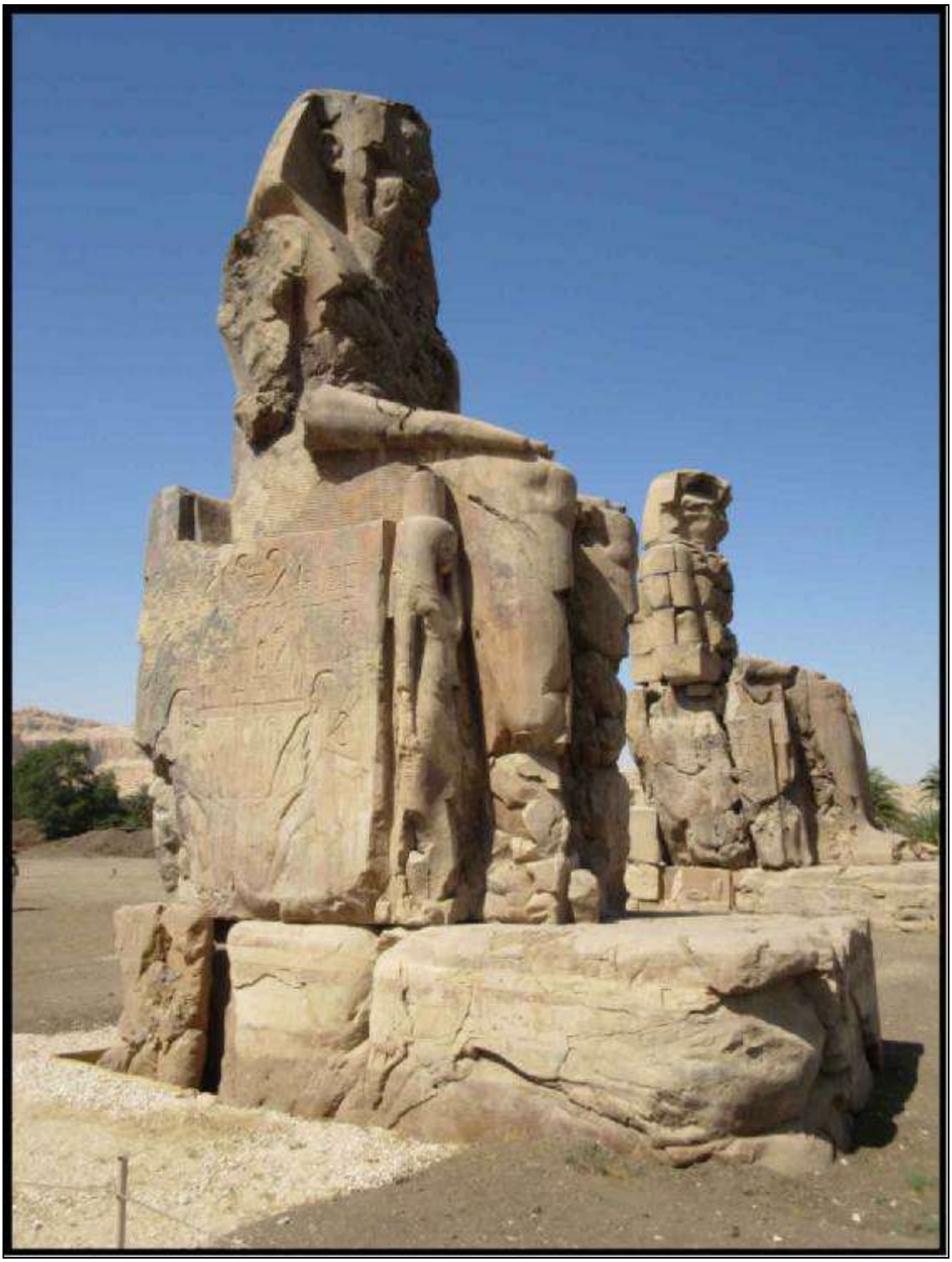

Classic view of the Colossi

The twin statues depict Amenhotep III (14th century BC) in a seated position, his hands resting on his knees and his gaze facing eastwards (actually ESE in

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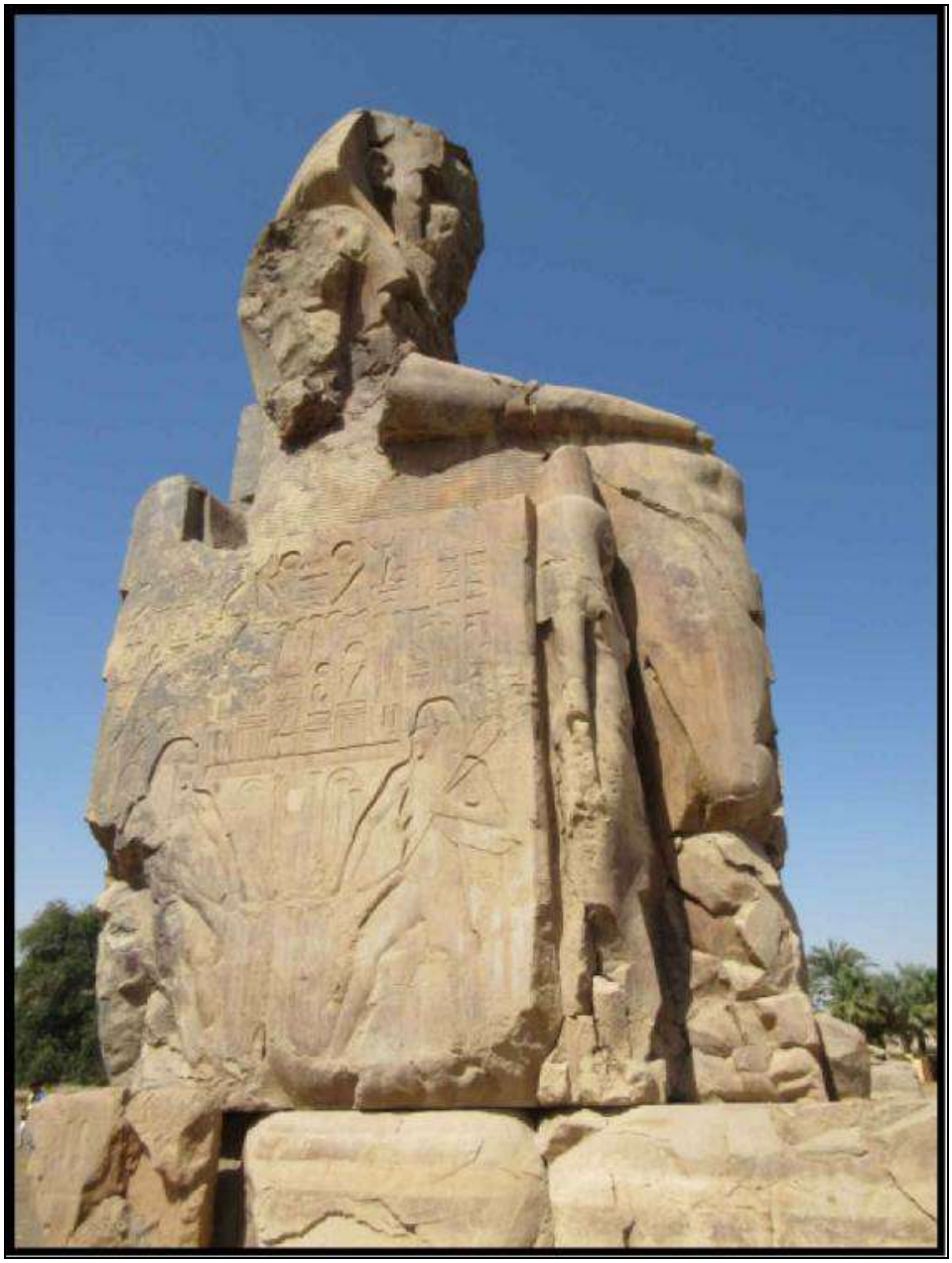
modern bearings) towards the Nile river. Two shorter figures are carved into the front throne alongside his legs: these are his wife Tiy and mother Mutemwiya. The side panels depict the Nile god Hapy.



One piece of quartzite on a large base of the same

The statues are made from blocks of quartzite sandstone which was quarried at el-Gabal el-Ahmar (near modern-day Cairo) and transported 675 km (420 miles) overland to Thebes (Luxor). ‘They are too heavy to have been

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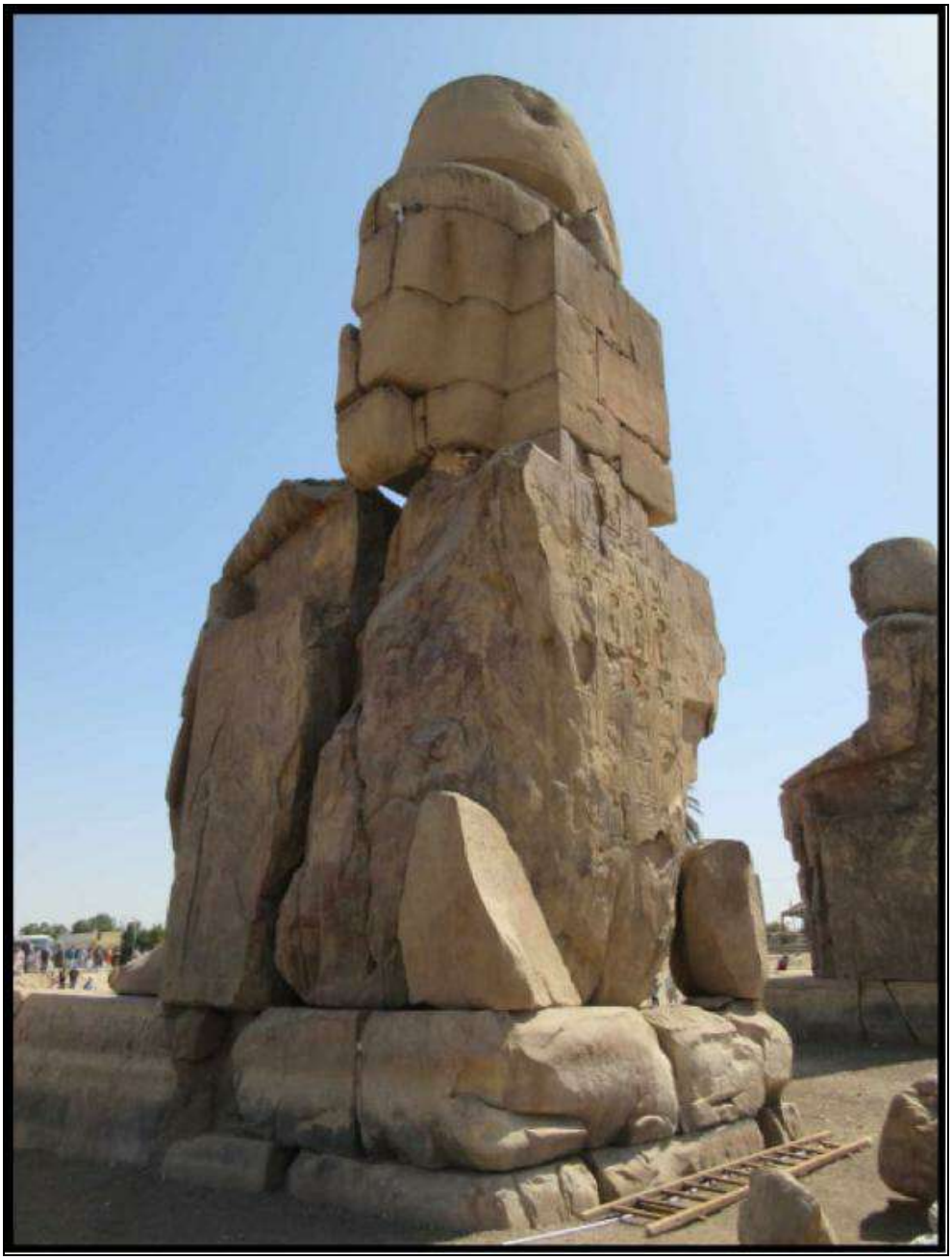
transported upstream on the Nile.’ An understatement to say the least. Notice that the academics do not state how the statues were cut or moved from the quarry.



Colossus showing Roman repair

The blocks used by later Roman engineers to reconstruct the northern colossus may have come from Edfu (north of Aswan). Including the stone

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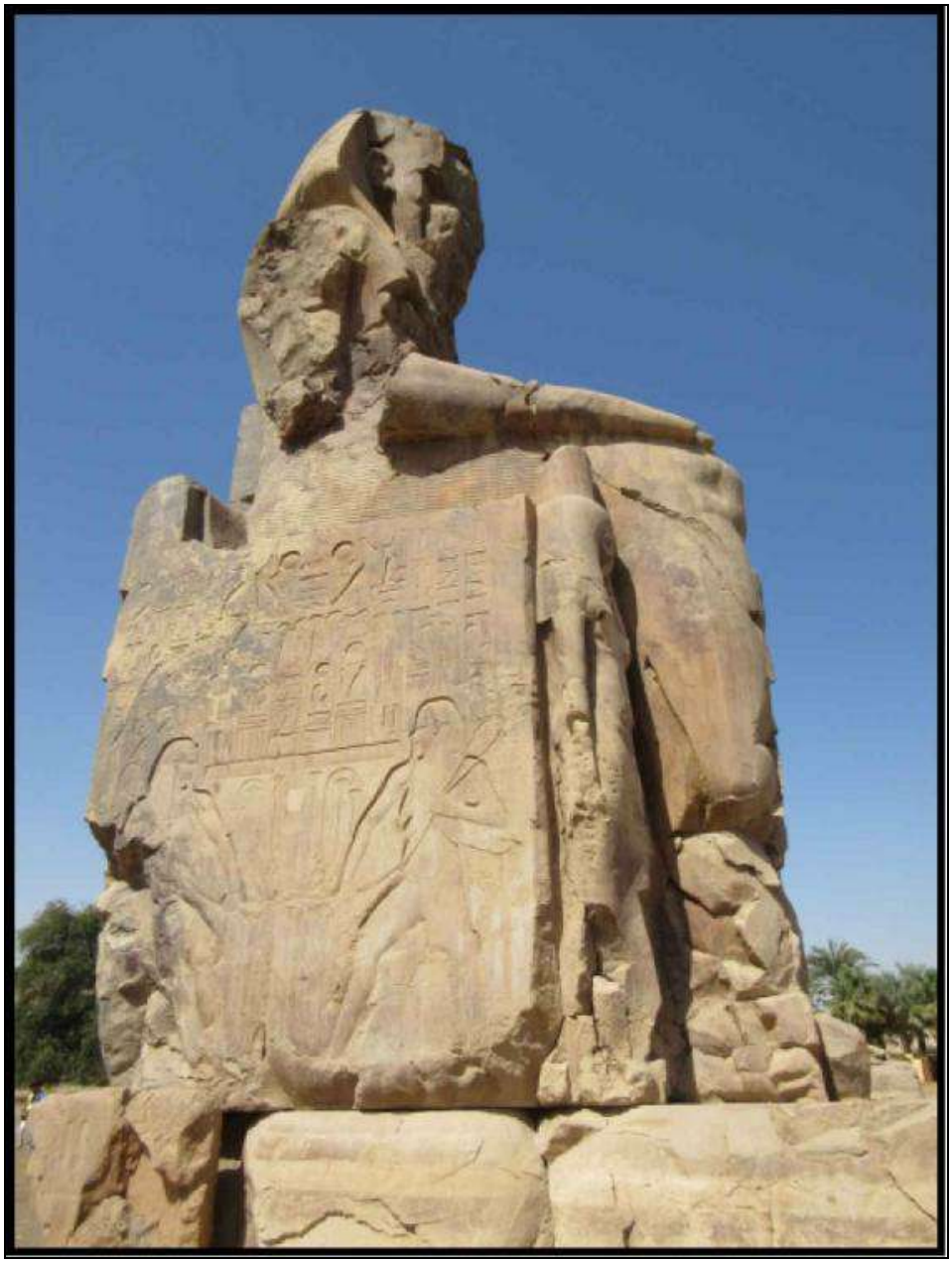
platforms on which they stand; themselves about 4 meters (13 ft.); the colossi reach a towering 18 meters (60 ft.) in height and weigh an estimated 720 tons each. The two figures are about 15 m (50 ft.) apart.



Note the apparent scorch marks on the left side

Both statues are quite damaged, with the features above the waist virtually unrecognizable. The southern statue comprises a single piece of stone, but the northern figure has a large extensive crack in the lower half and above the

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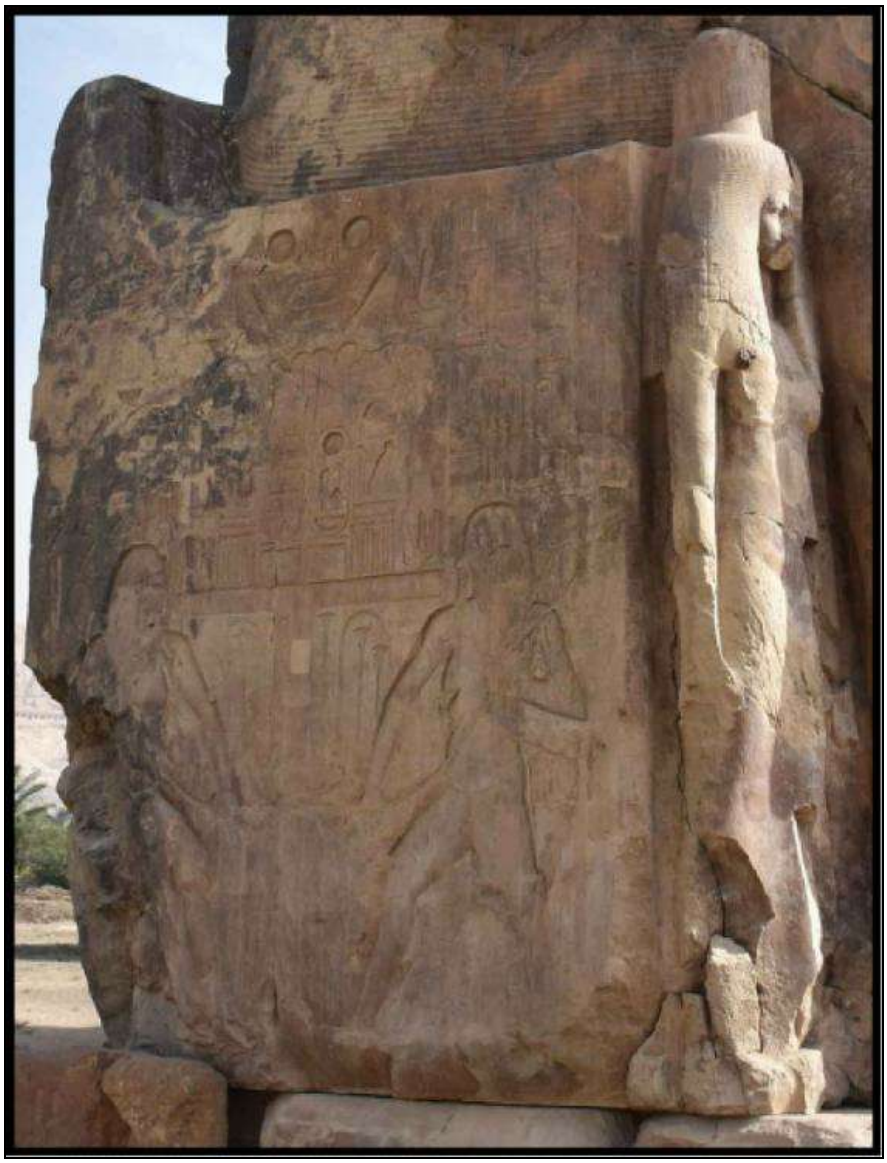
waist consists of 5 tiers of stone. These upper levels consist of a different type of sandstone, and are the result of a later (Roman Empire) reconstruction attempt. It is believed that originally the two statues were identical to each other, although inscriptions and minor art may have varied.



More evidence of heat scorching

The fact that the figures face ESE is very curious as they should face east. It could very well be that the planet changed its orbit 12,000 years ago as the result of the cataclysm, as the rapid melting of the polar ice could have made the earth unstable for a period of time. The scorching and major damage to

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the front of the Colossi makes sense as regards being hit by solar plasma coming from the east, because the sides are more intact and the backs even more so. As stated earlier, large statues, or sections of them have been found in the area, underground and on their backs and fronts, as if thrown from their original locations by an enormous force. And the Ramesseum is more or less directly behind the site of the Colossi.

Luxor

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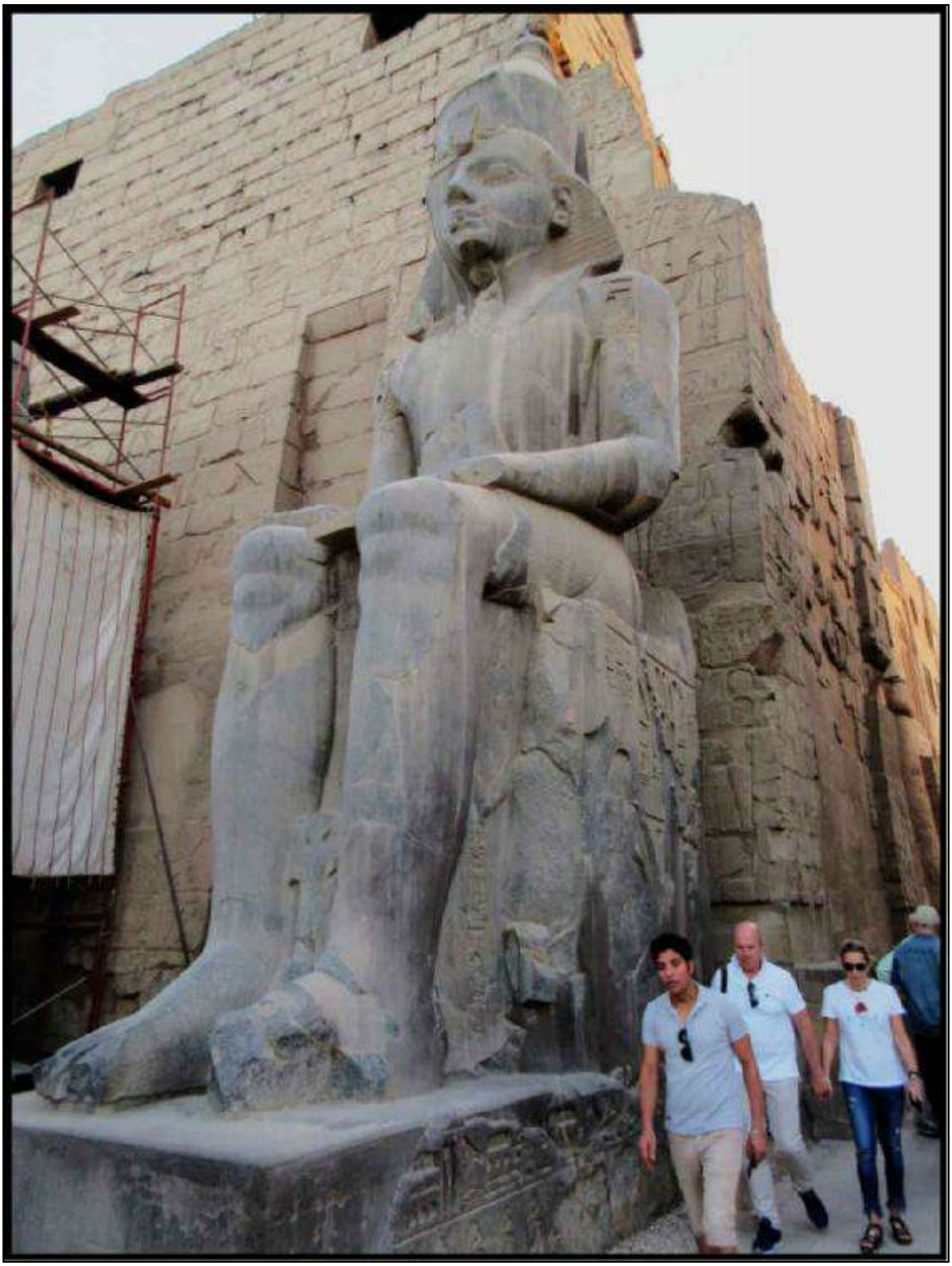

Massive granite statue at the Luxor entrance

Luxor was the ancient city of Thebes, the great capital of (Upper) Egypt during the New Kingdom, and the glorious city of Amun, later to become the

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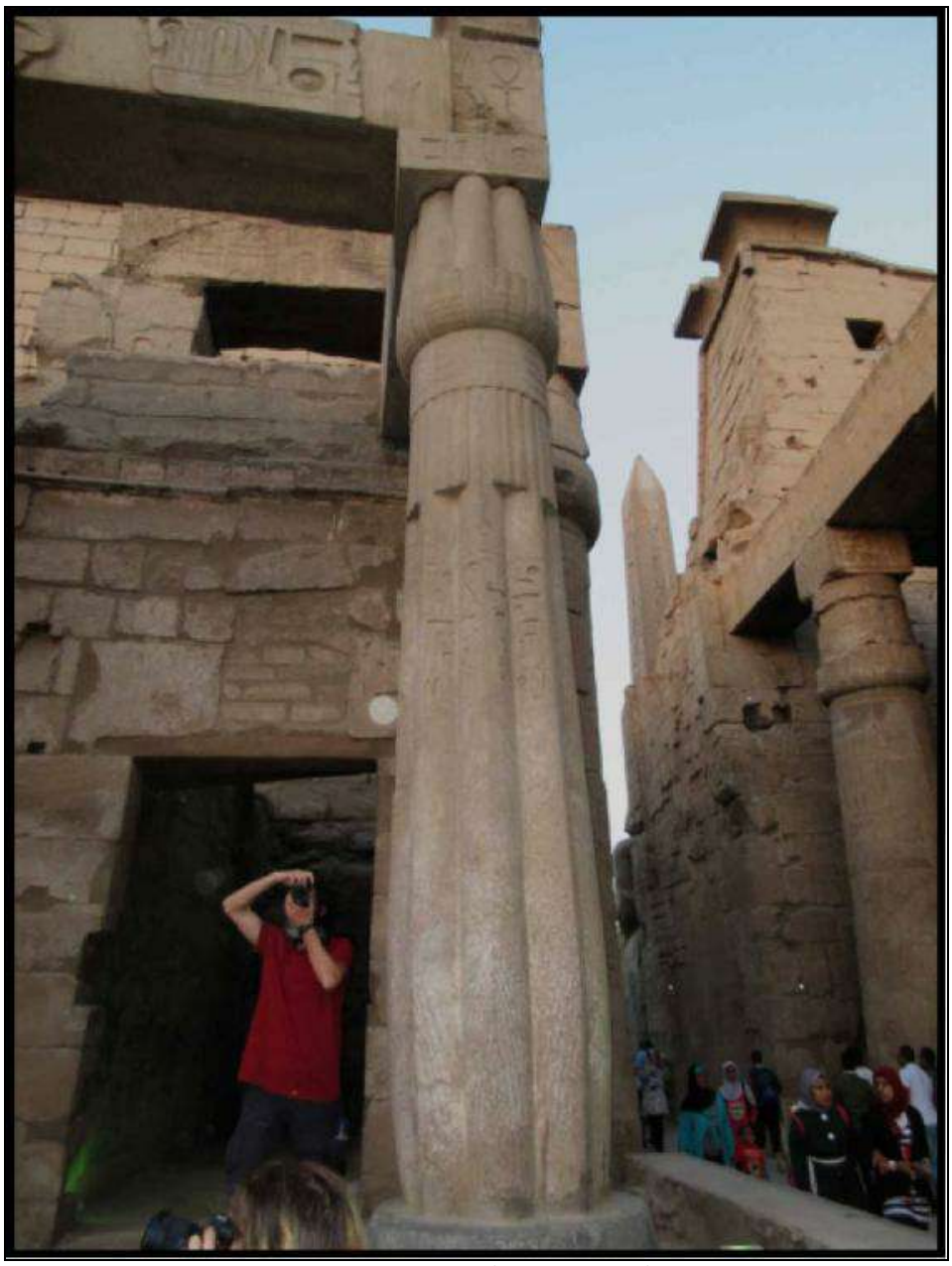
god Amun-Ra. The city was regarded in the Ancient Egyptian texts as *w3s.t* (approximate pronunciation: "Waset"), which meant "city of the sceptre" and also as *t3 ip3t*(conventionally pronounced as "ta ipet" and meaning "the shrine") and then, in a later period, the Greeks called it Thebai and the Romans after them Thebae.



Granite pillar made of one piece of stone

Thebes was also known as "the city of the 100 gates", sometimes being called

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"southern Heliopolis" ('Iunu-shemaa' in Ancient Egyptian), to distinguish it from the city of Iunu or Heliopolis, the main place of worship for the god Ra in the north. It was also often referred to as *niw.t*,which simply means "city", and was one of only three cities in Egypt for which this noun was used (the other two were Memphis and Heliopolis); it was also called *niw.t rst*, "southern city", as the southernmost of them.

Granite crown of amazing precision

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Statue with the cartouche of Ramses II

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The previous photos show that Luxor was a megalithic site before it was dynastic, like the other locations we have seen. The huge granite statues and granite pillars were found by the dynastic people and they built their massive sandstone and limestone works behind the megalithic aspects. Further evidence of this is that the initial entrance to Karnak is about 23 degrees off true East West, and yet the dynastic portion, which is the majority of the site, is oriented almost perfectly East West. The sculpture above has the cartouche of Ramses II carved into an area just below the belly button; the sculpture itself along with many others were found in the area between the Colossi of Memnon and the Ramesseum, underground, and were repaired by Ramses' sculptors, including the addition of his cartouche.

Karnak

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Scale model of Karnak at the onsite museum

The complex is a vast open site and includes the Karnak Open Air Museum. It is believed to be the second most visited historical site in Egypt; only the Giza Pyramids near Cairo receive more guests, both foreign and domestic. It consists of four main parts, of which only the largest is currently open to the general public. The term Karnak often is understood as being the Precinct of Amun-Ra only because this is the only part most visitors see. The three other parts, the Precinct of Mut, the Precinct of Montu, and the dismantled Temple of Amenhotep IV, are closed to the public. There also are a few smaller temples and sanctuaries connecting the Precinct of Mut, the Precinct of Amun-Re, and the Luxor Temple.

The Precinct of Mut is very ancient, being dedicated to an Earth and creation deity, but not yet restored. The original temple was destroyed and partially restored by Hatshepsut, although another pharaoh built around it in order to change the focus or orientation of the sacred area. Many portions of it may

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have been carried away for use in other buildings.

Massive calcite block with evidence of charring on the upper surfaces

The key difference between Karnak and most of the other temples and sites in Egypt is the length of time over which it was developed and used. Construction of temples started in the Middle Kingdom and continued through to Ptolemaic times. Approximately thirty pharaohs contributed to the buildings, enabling it to reach a size, complexity, and diversity not seen elsewhere.

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Massive obelisks and other granite works in the central causeway

Few of the individual features of Karnak are unique, but the size and number of features are overwhelming. The deities represented range from some of the earliest worshiped to those worshiped much later in the history of the Ancient Egyptian culture. Although destroyed, it also contained an early temple built

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by Amenhotep IV (Akhenaten), the pharaoh who later would celebrate a near monotheistic religion he established that prompted him to move his court and religious center away from Thebes. It also contains evidence of adaptations, using buildings of the Ancient Egyptians by later cultures for their own religious purposes. The vast majority of the structures are made from sandstone and limestone and thus are dynastic, but the core contains many works in granite and calcite, which are likely pre-dynastic.

Massive core drill hole found near the central causeway

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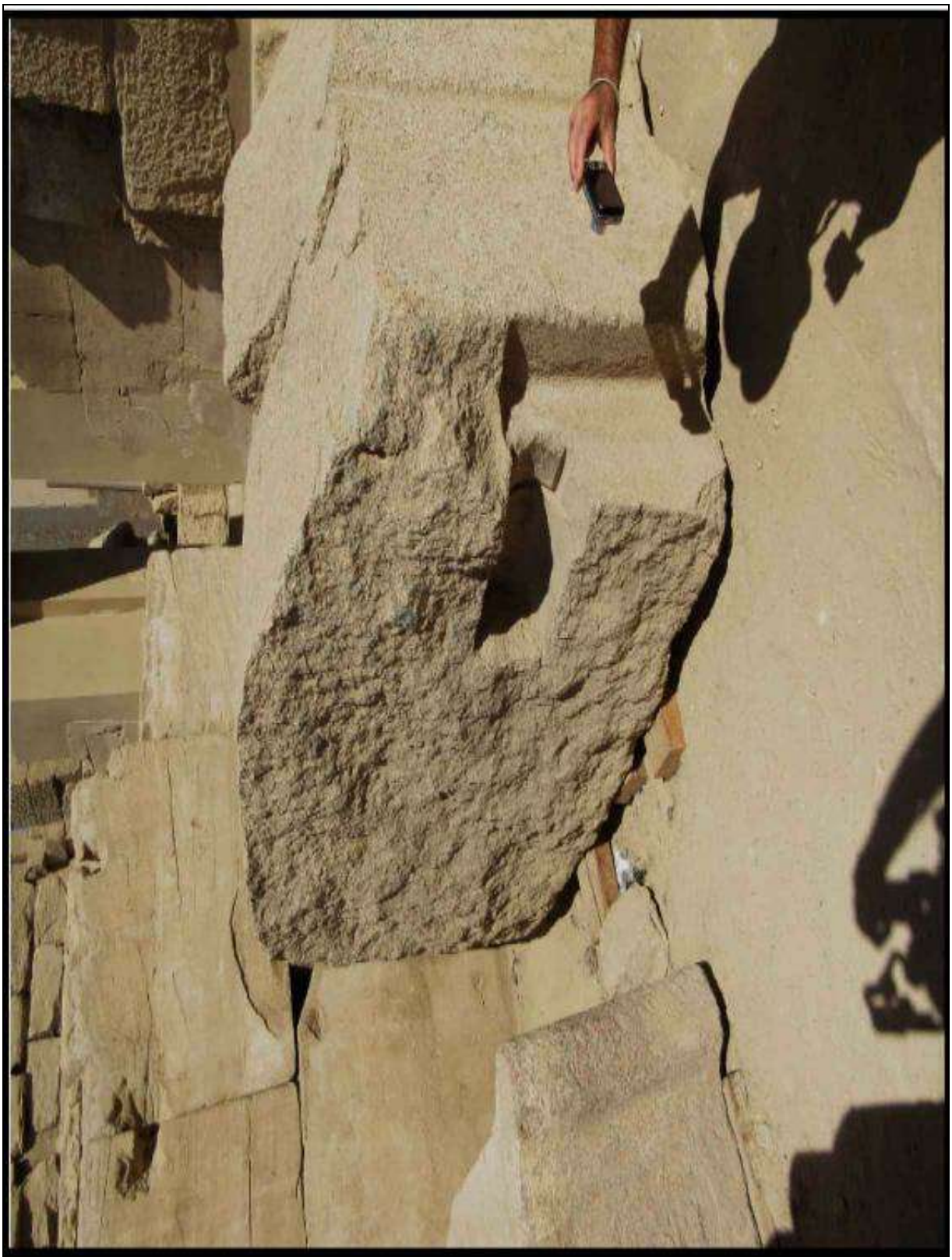

Another view of the core drill hole

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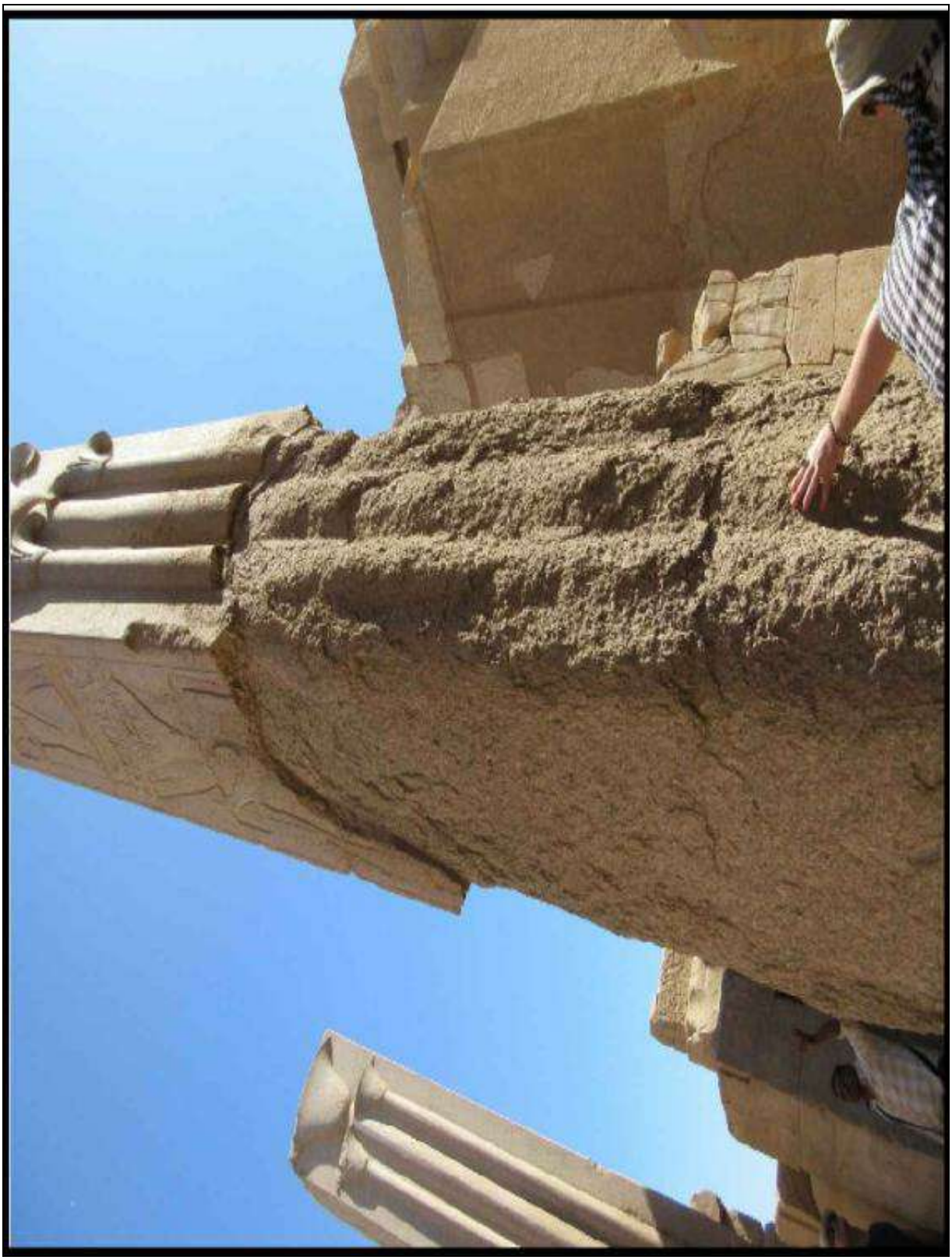

Charred surface of a column at the central causeway

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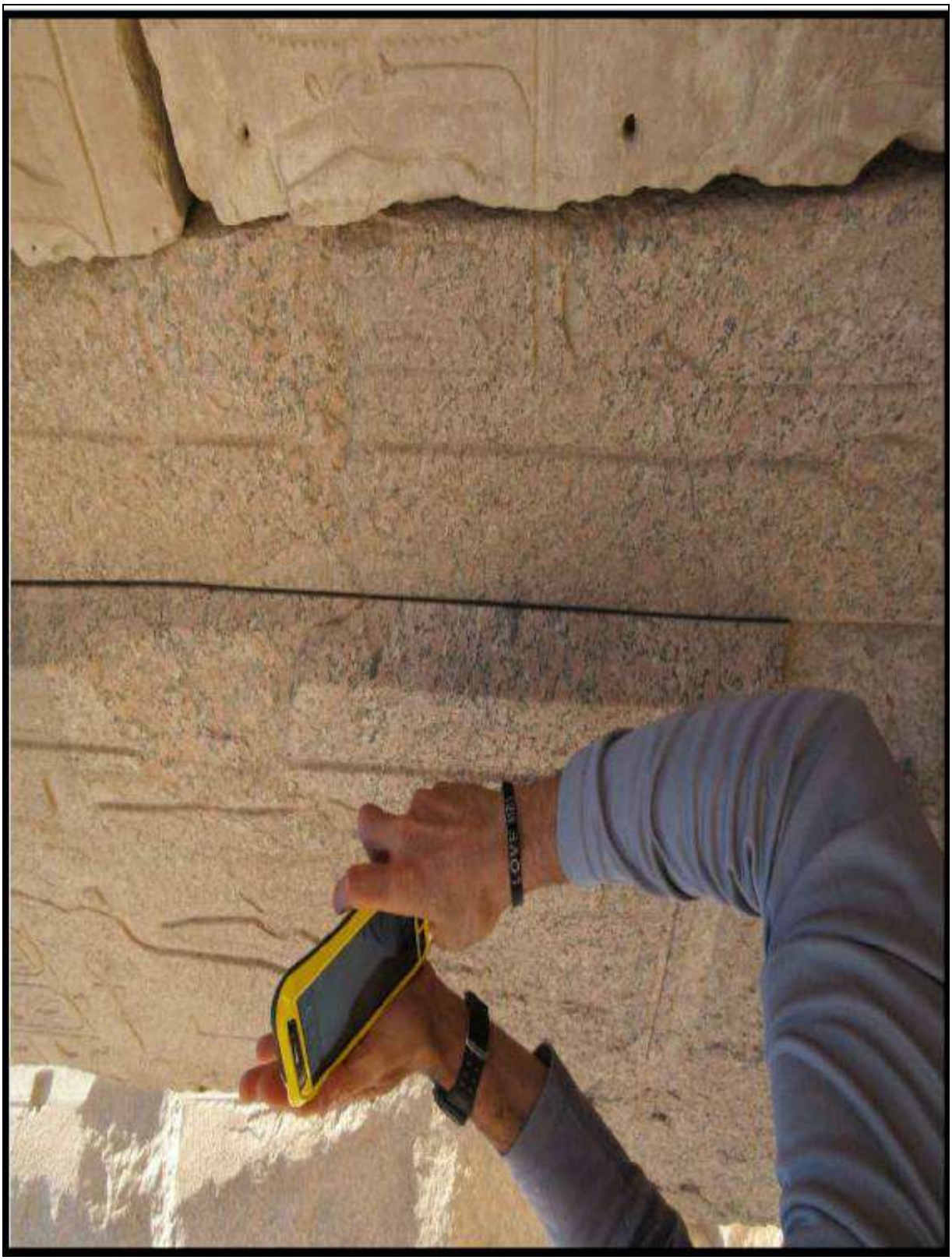

Vertical saw cut in a granite surface

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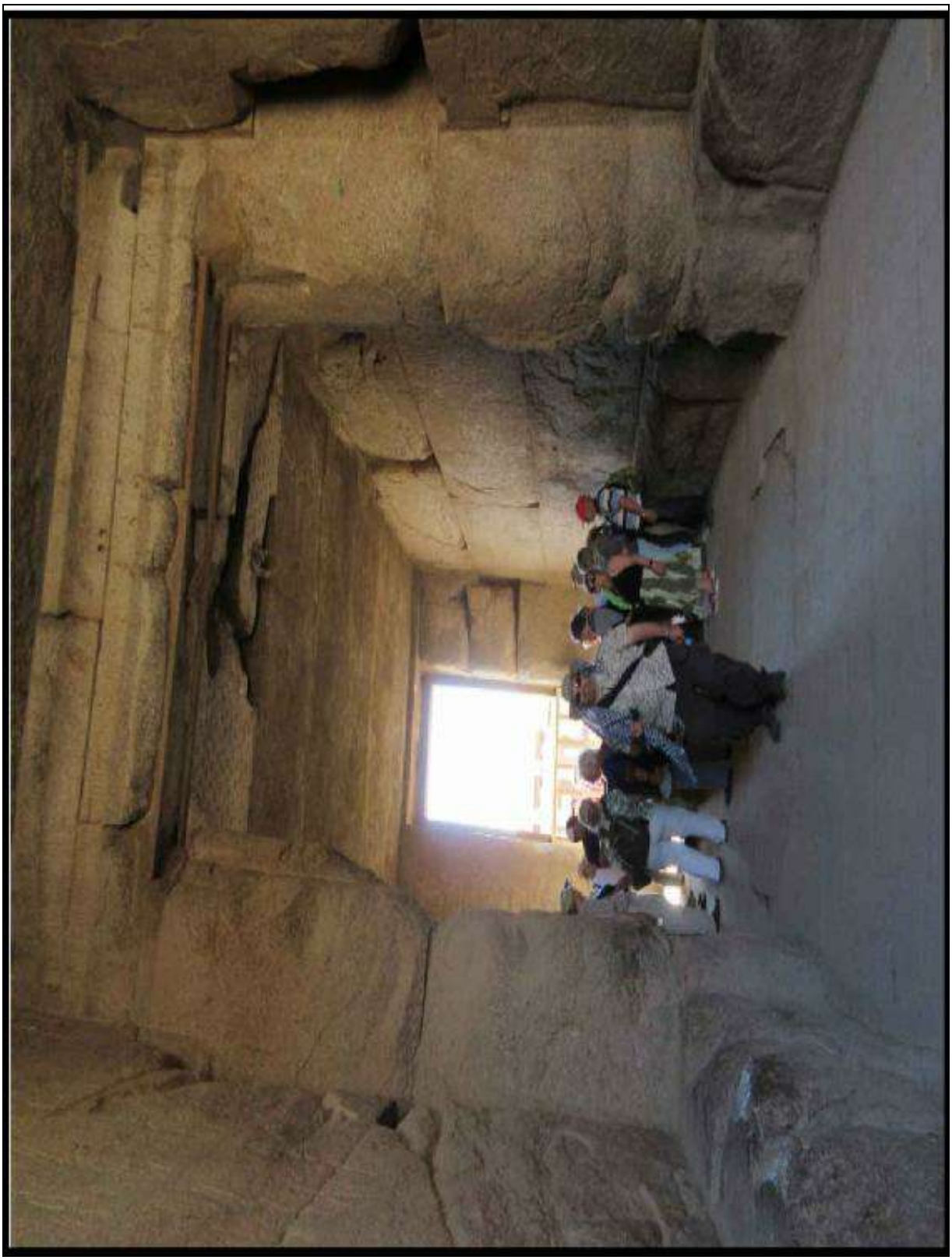

Charred and crumbling surfaces in the Holy of Holies

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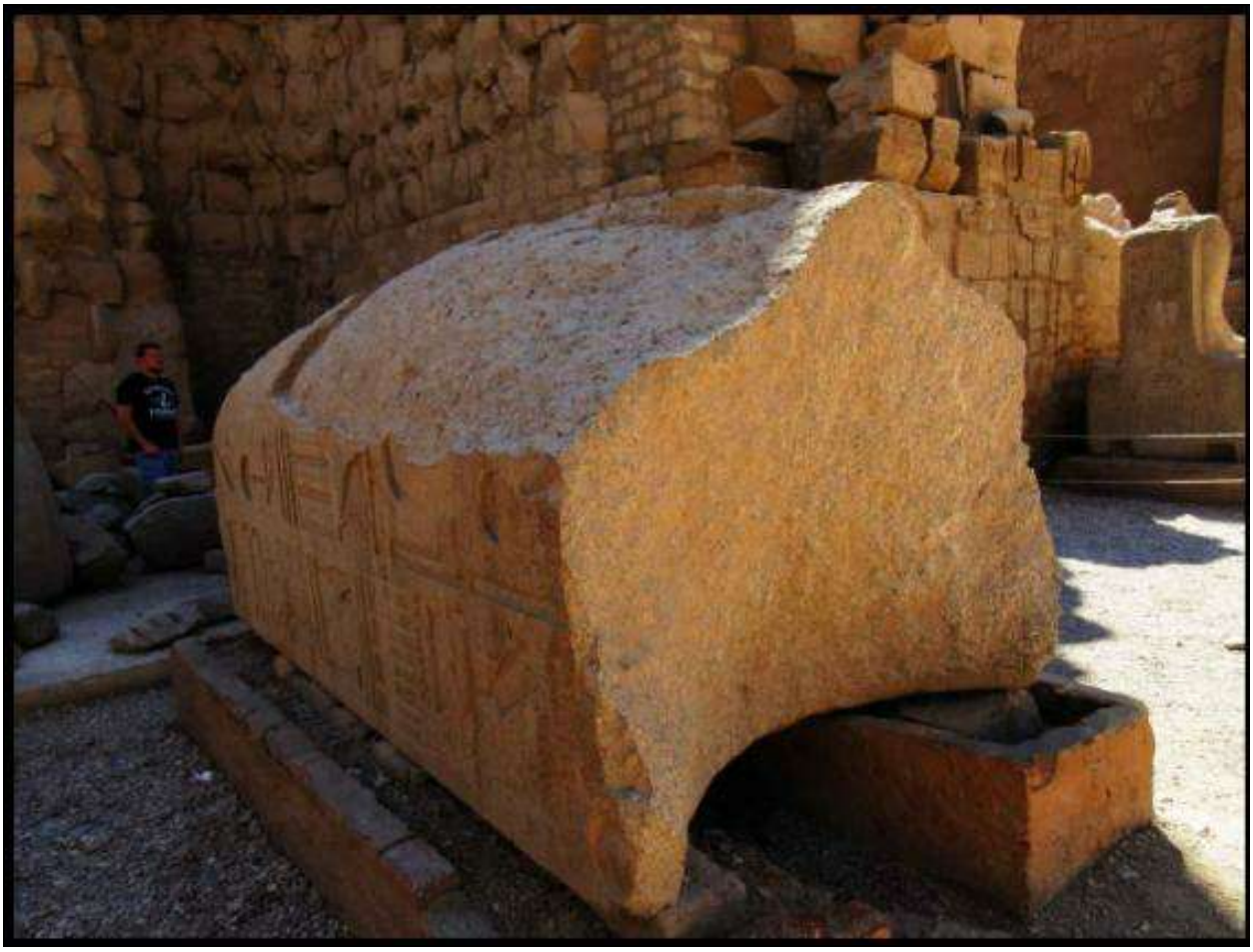
The central causeway suffered the brunt of ancient cataclysmic activity, and thus is the oldest area of the Karnak complex from long before dynastic times. This is actually quite typical of ancient places that contain a megalithic aspect; the most ancient structures are in the core area, and generally are also the most revered and spiritual portions. Such places where this is very evident are the Ramesseum, as well as Sachsaywaman and Machu Pic'chu in Peru.



Section of an ancient obelisk whose surface has sloughed off

The solar plasma appears to have struck at dawn and was about 60 feet in diameter, as the obelisks in the area that are still standing were affected from the ground up by this distance. Hard perhaps to believe but this is what they evidence is suggesting.

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Ancient granite figure with pulverized surfaces

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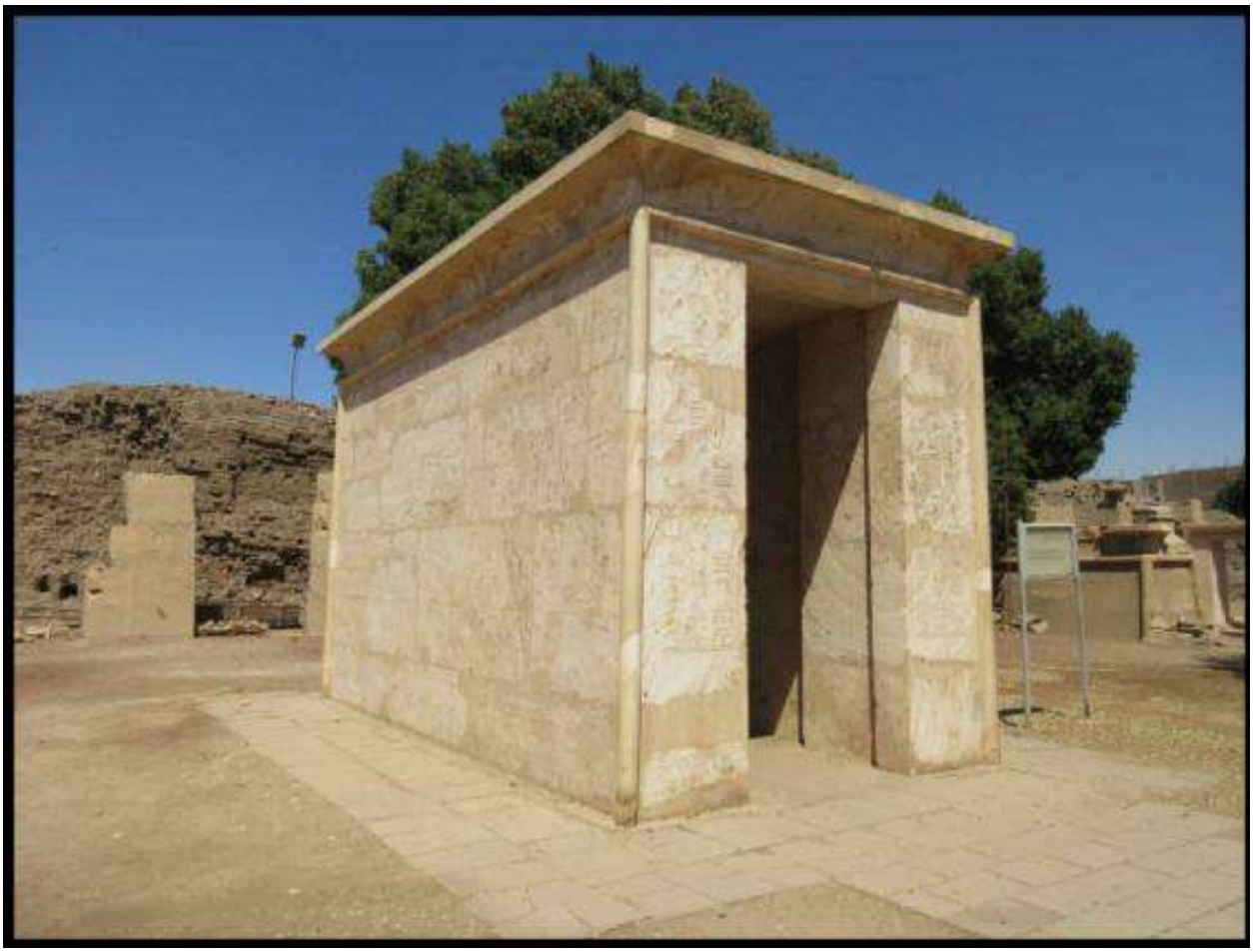

Incredible monolithic calcite room

In another section of Karnak and quite close to the main causeway there are 3 massive calcite rooms, recently repaired that originally were made of one piece of stone. These would have weighed least several hundred tons apiece and there is no quarry in Egypt from which such stone could be extracted; some guesses being that the nearest quarry would be in Turkey. Not many people visit this area of Karnak, and the original surfaces show that these monoliths had to have been machined.

The acoustics are also quite remarkable, with these amazing ancient works responding to “Om” as is also the case of the Kings Chamber at Giza.

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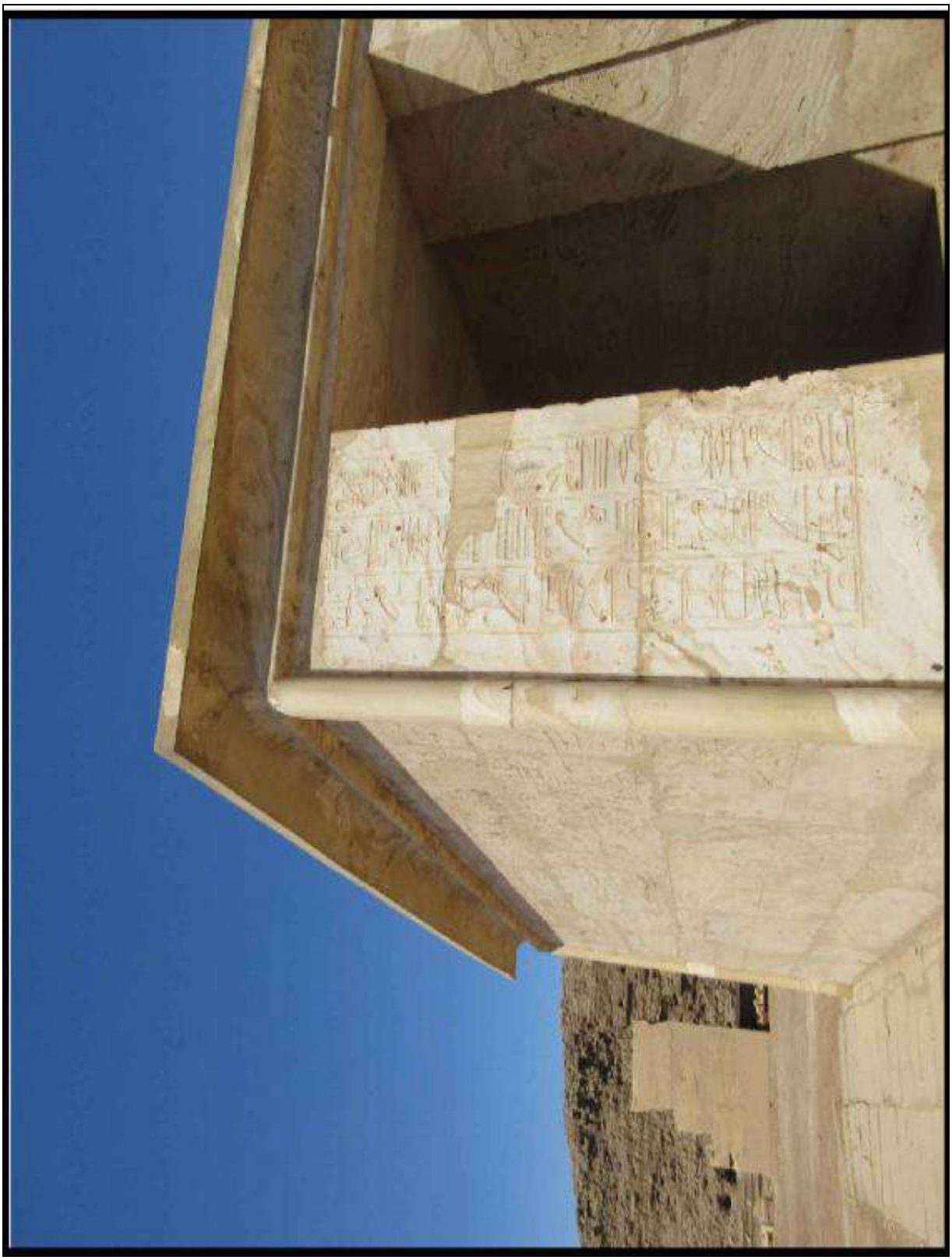

Detail of one of the amazing calcite rooms

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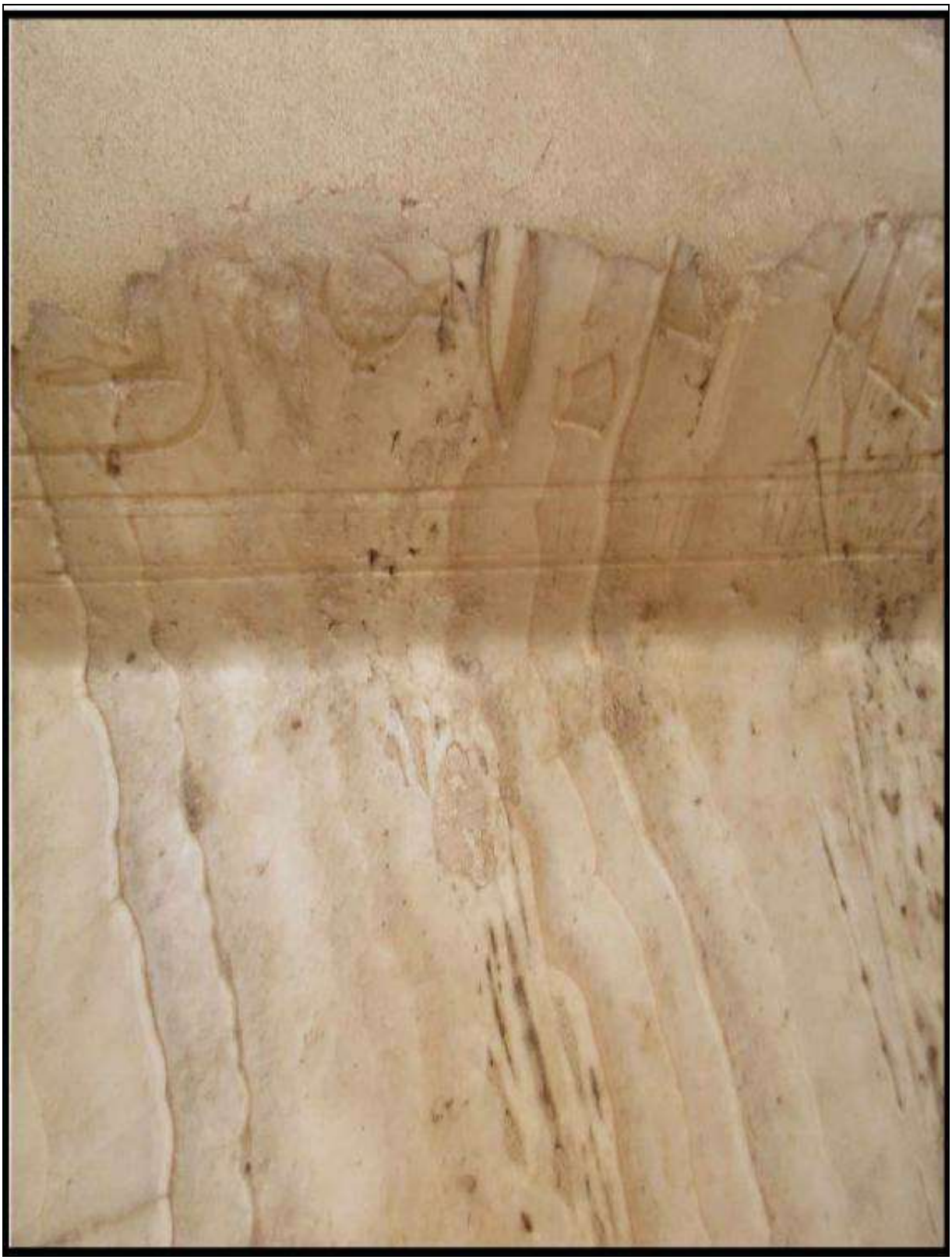

Curved corners inside that likely was done for resonance reasons

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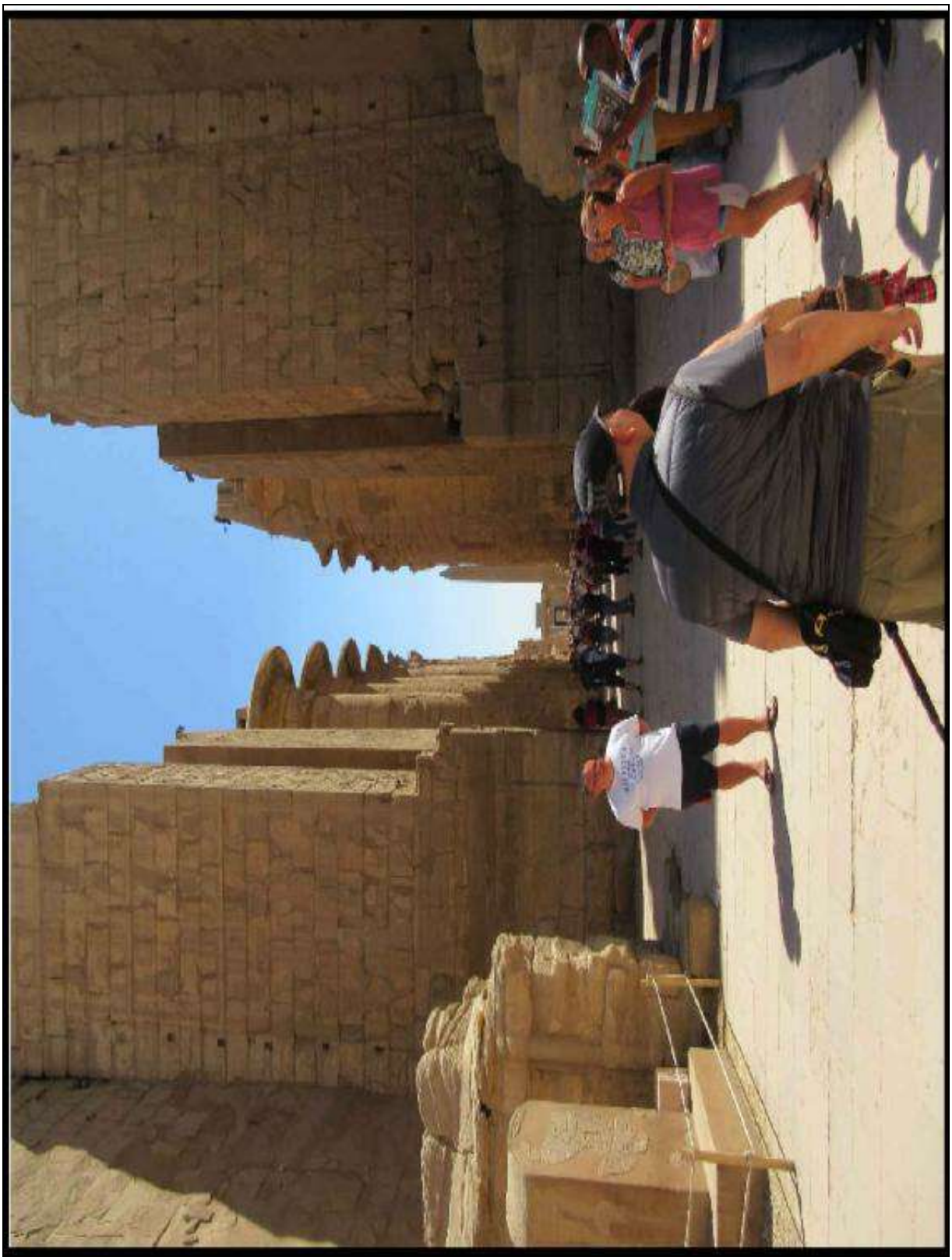

Entrance to the main causeway at Karnak

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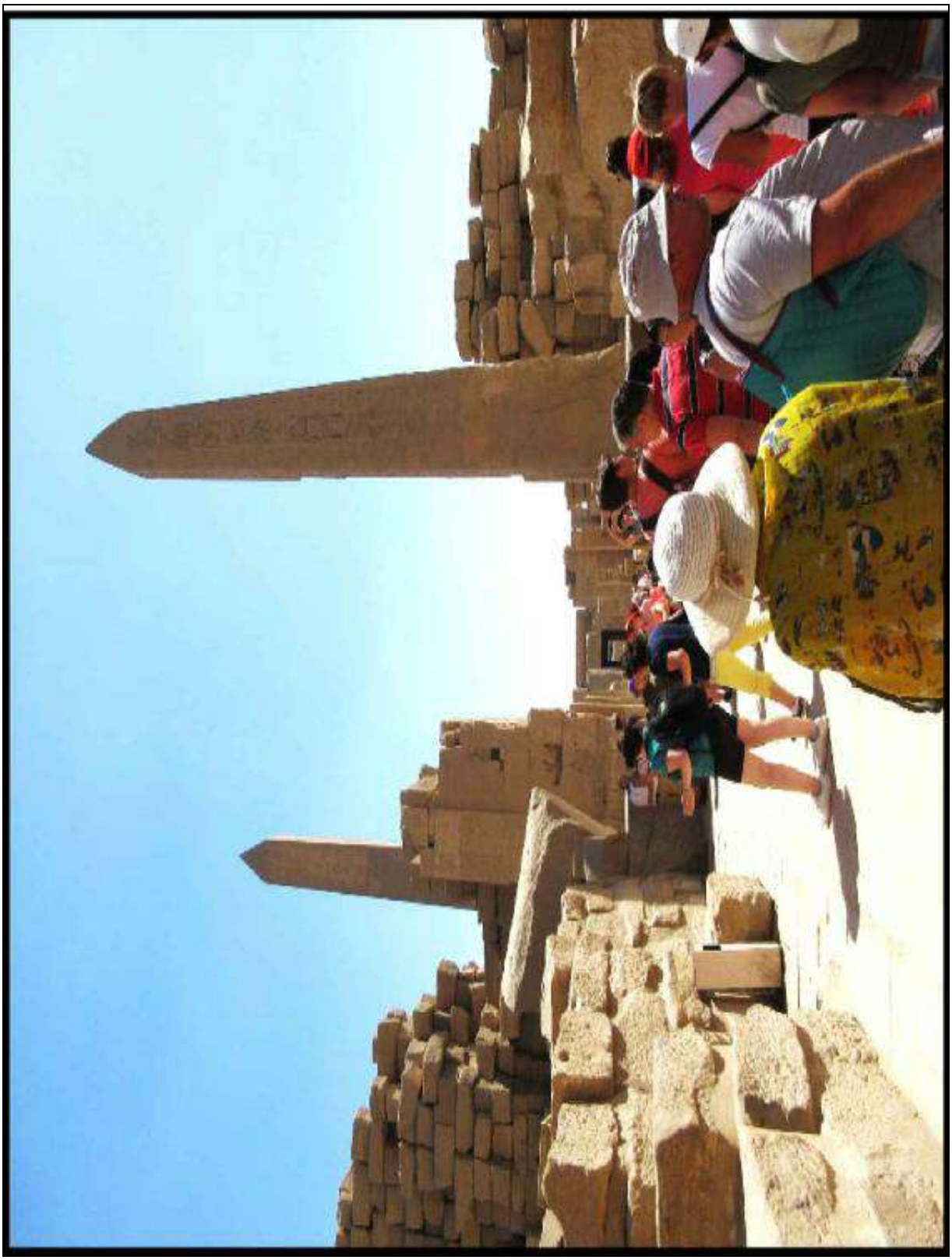

Obelisks showing damage in the lower area

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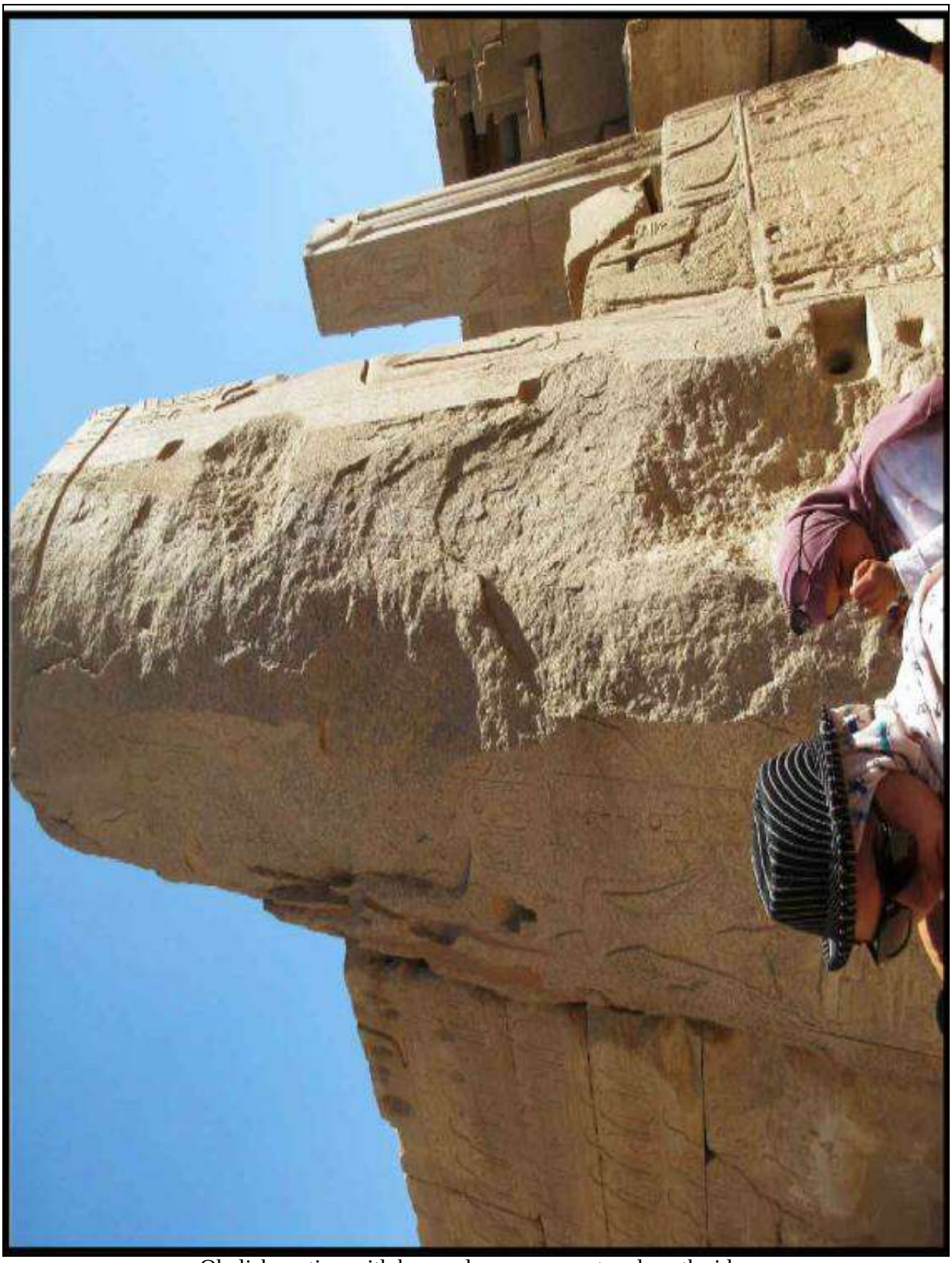

Obelisk section with heavy damage on east and south sides

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Core drill hole near the central causeway

Side view of another larger core drill hole

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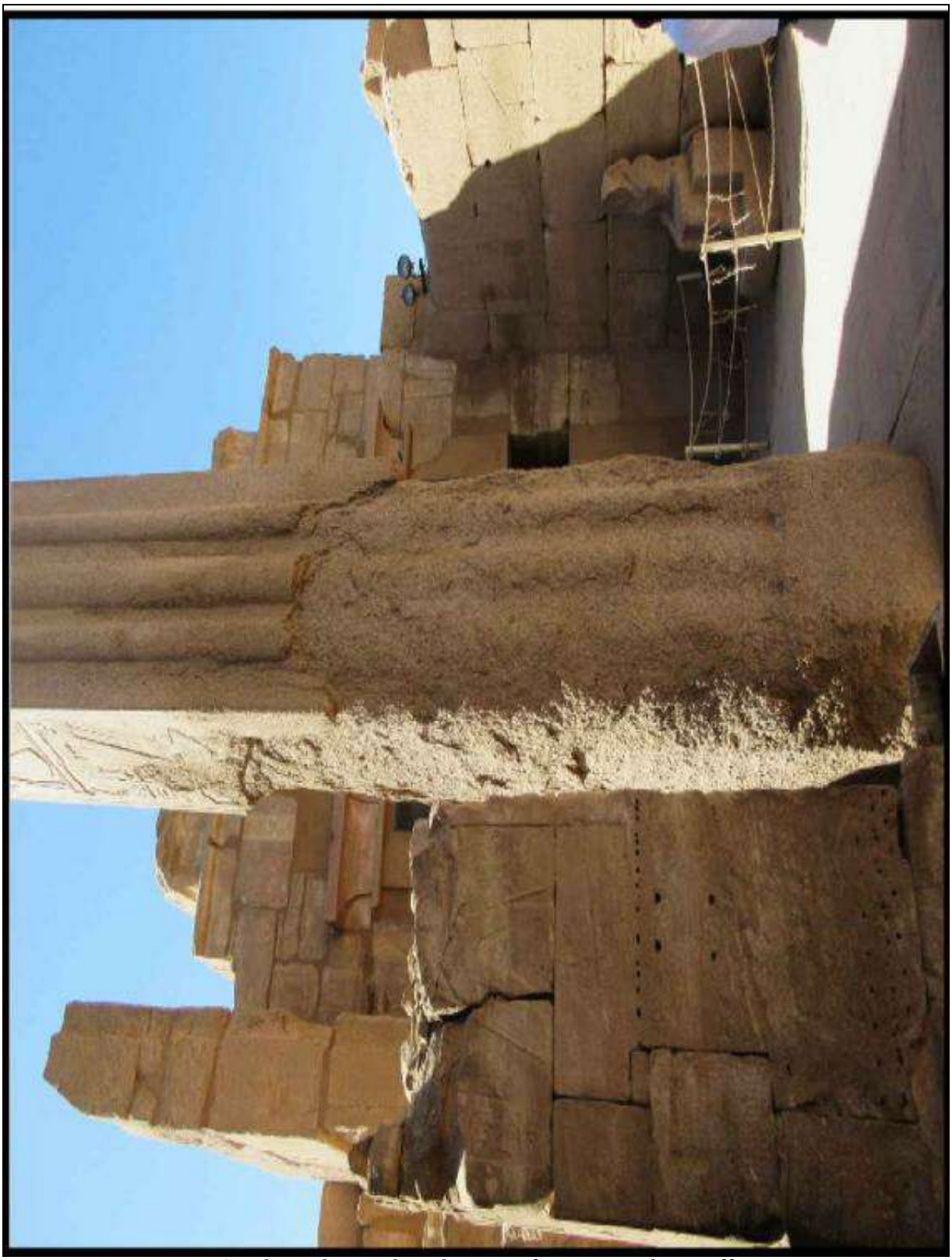

Another column whose lower surfaces appear burnt off

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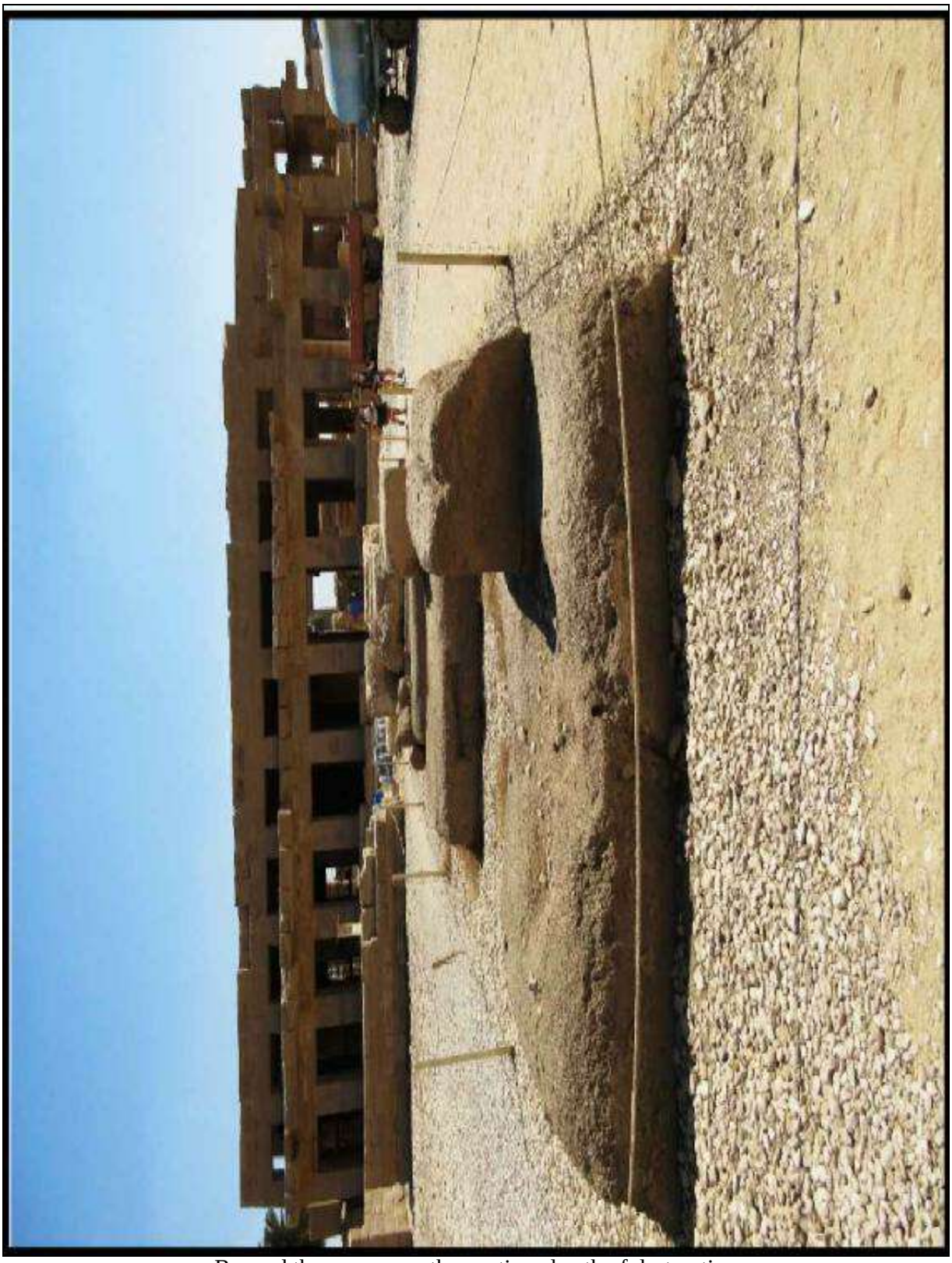

Beyond the causeway, the continued path of destruction

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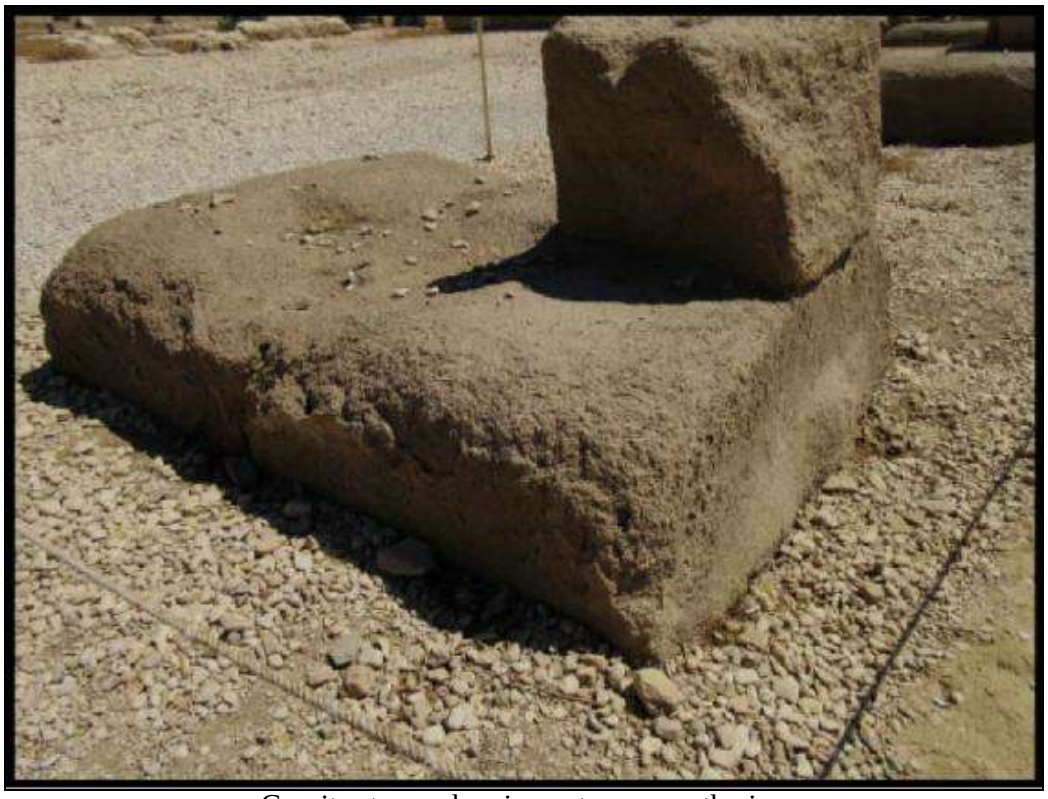

Granite stones showing extreme weathering

Calcite block split in 2

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The other side of the calcite block showing core drill holes

When returning to Egypt in April 2019 I will take far more photos of the Ramessum, Colossi, Luxor and Karnak damaged stones, along with 4K video for my Youtube channel. We will have geologist Suzan Moore from Canada with us, and I will study these areas with her in the field.

Kom Ombo

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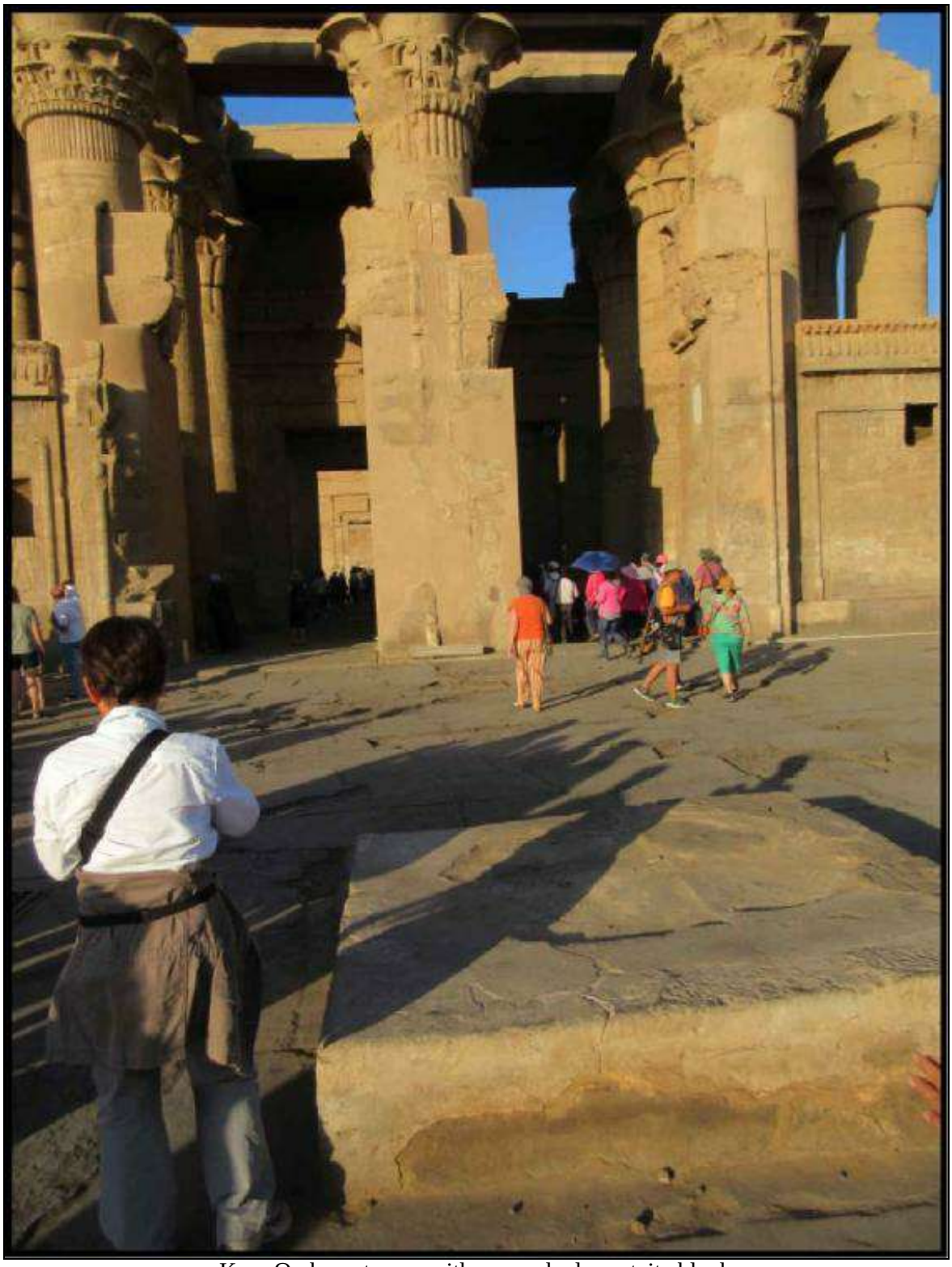

Kom Ombo entrance with a scorched quartzite block

The Temple of Kom Ombo is an unusual double temple in the town of Kom

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Ombo in Aswan Governorate, Upper Egypt. It was constructed during the Ptolemaic dynasty, 180 to 47 BC. Some additions to it were later made during the Roman period. The building is unique because its 'double' design meant that there were courts, halls, sanctuaries and rooms duplicated for two sets of gods. The southern half of the temple was dedicated to the crocodile god Sobek, god of fertility and creator of the world with Hathor and Khonsu.

Basalt flooring showing extreme weathering

Meanwhile, the northern part of the temple was dedicated to the falcon god Haroeris, also known as Horus the Elder, along "with Tasenetnofret (the Good Sister, a special form of Hathor or Tefnet/Tefnut) and Panebtawy (Lord of the Two Lands). The temple is atypical because everything is perfectly symmetrical along the main axis.

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Basalt threshold badly damaged; likely from the cataclysm

The texts and reliefs in the temple refer to cultic liturgies which were similar to those from that time period. The temple itself had a specific theology. The characters invoked the gods of Ombos and their legend. Two themes were present in this temple: the universalist theme and the local theme. The two combine to form the theology of this temple.

From a lost ancient technology or pre-dynastic aspect Kom Ombo is not very interesting, because at least 95 percent of the structures are no more than 2200 years old, but the flooring in one section, as in the entry, is black basalt and shows cataclysmic damage.

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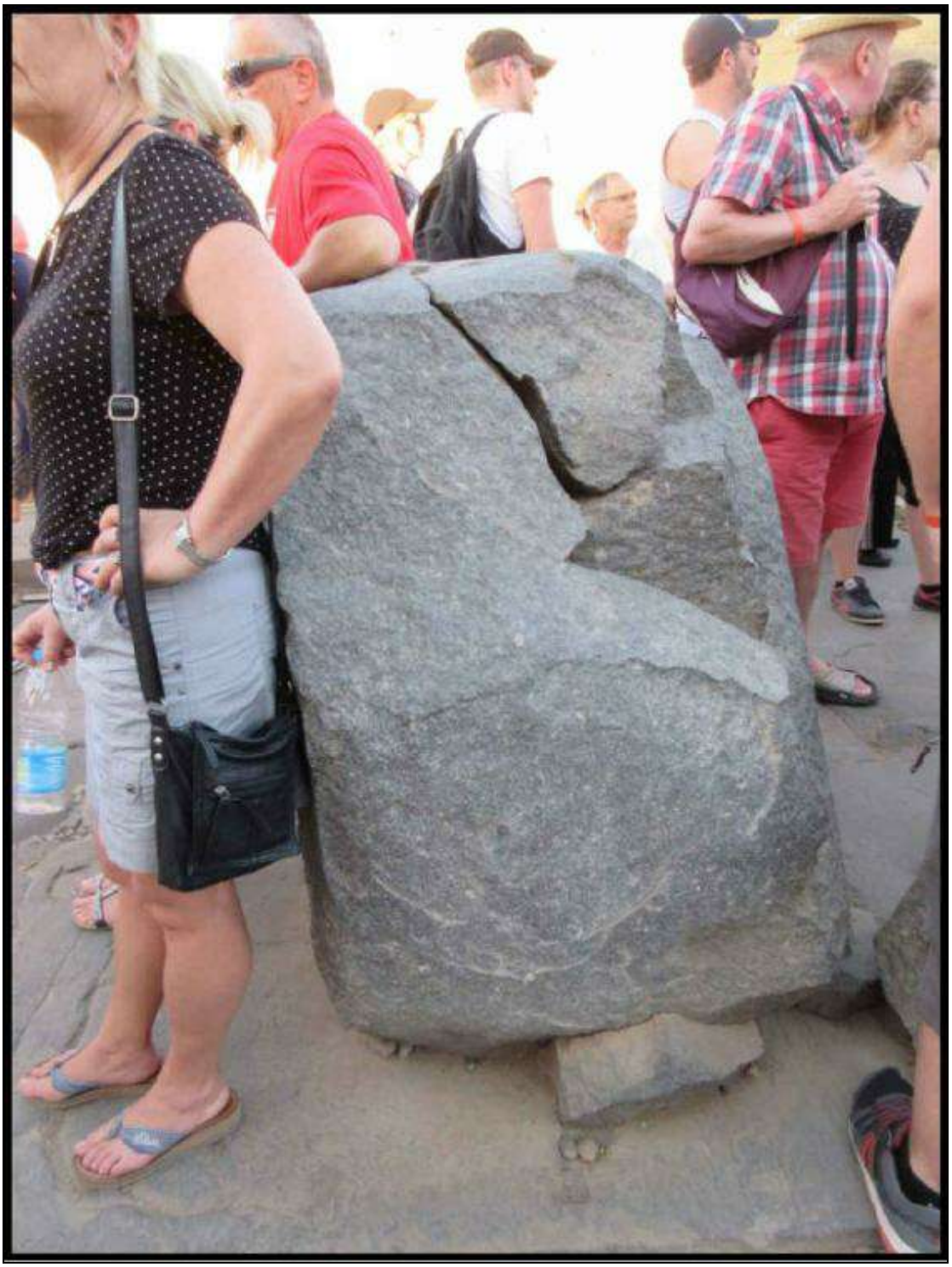

Large piece of black granite with damage done by a great force

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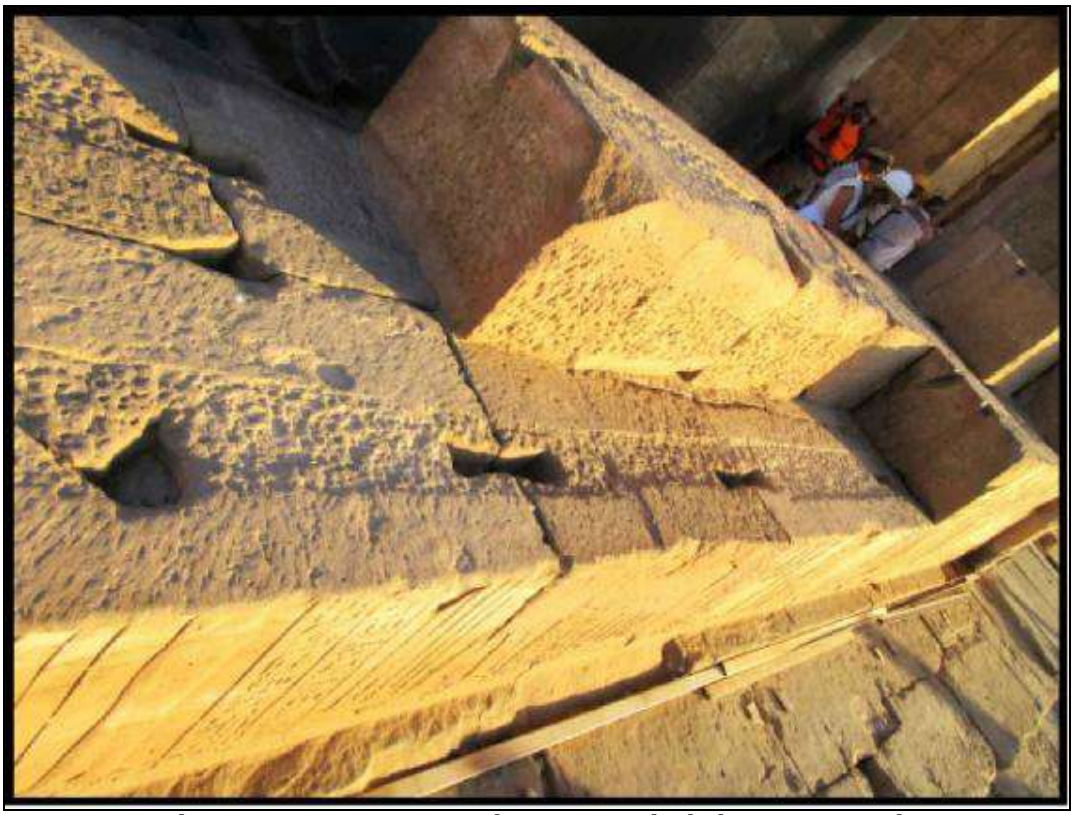
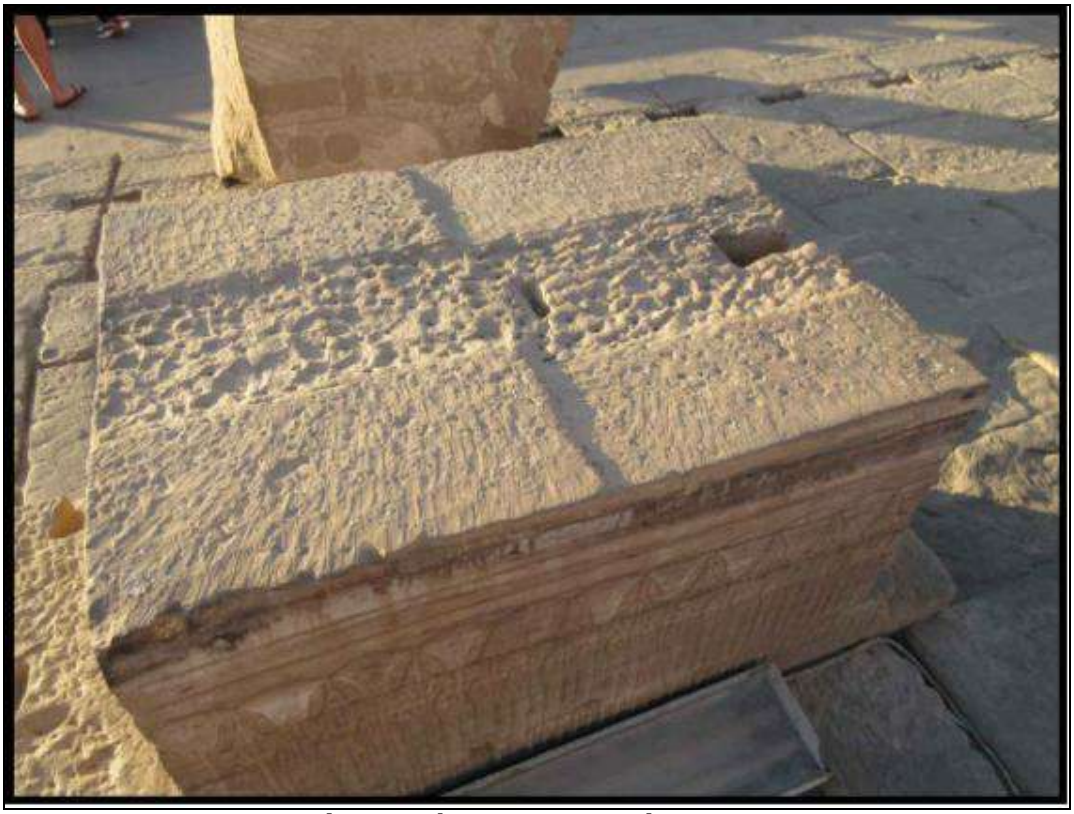


Ptolemaic construction using keystones to lock the stones together



Lowered area in the center to speed up construction

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Unfinished Obelisks Of Aswan

The huge unfinished obelisk in the Aswan quarry

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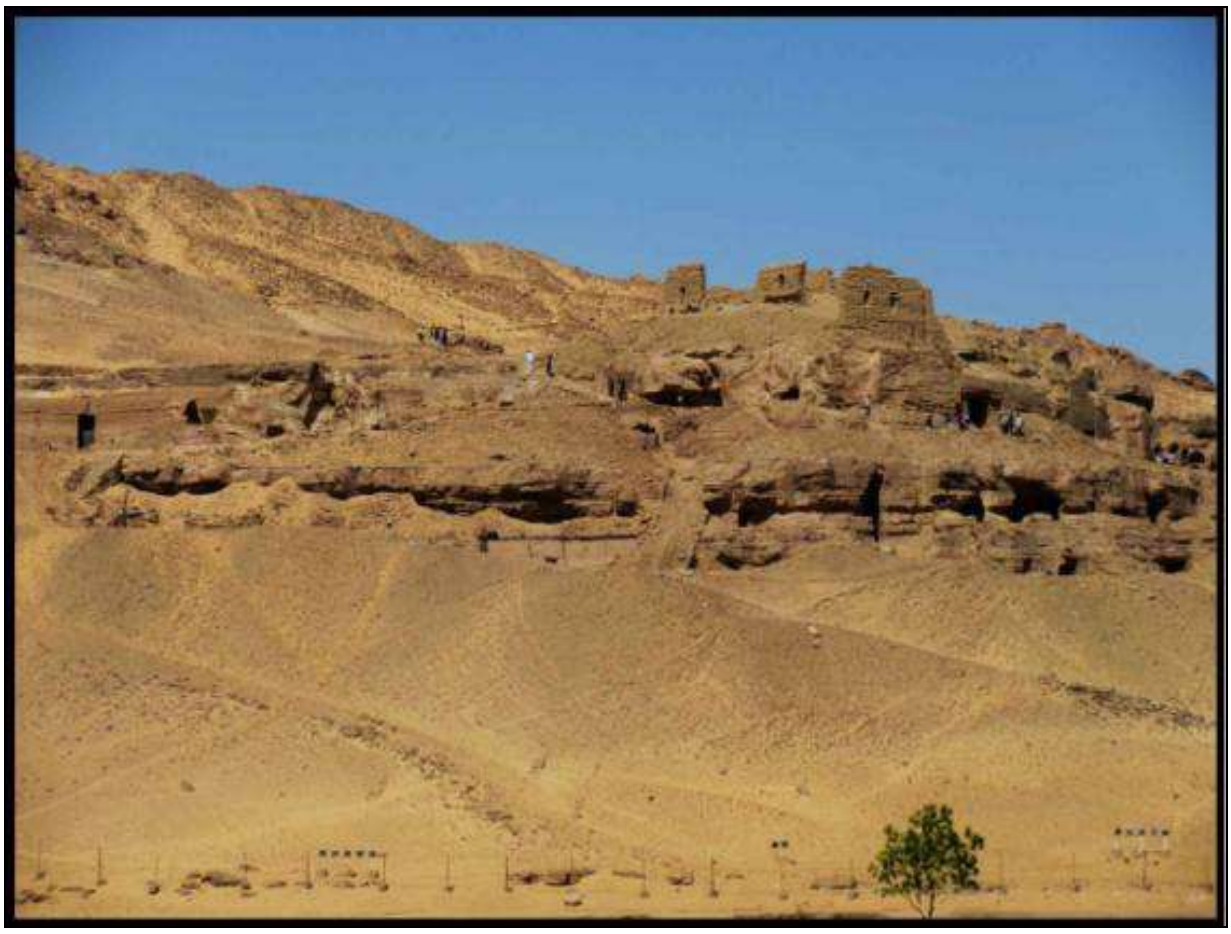
Most of the granite quarried in Egypt in ancient and modern times came from Aswan, in the very most southern part of present day Egypt. In fact, the whole city of Aswan was built on top of granite outcrops; it is literally as far as the eyes can see. The most famous product that would have been made here is the humungous obelisk that was never completed. I ts creation was said to have been ordered by Hatshepsut (1508–1458 BC), possibly to complement what would later be known as the Lateran Obelisk (which was originally at Karnak, and was later brought to the Lateran Palace in Rome). The unfinished obelisk is nearly one-third larger than any ancient Egyptian obelisk ever erected. If finished it would have measured around 42 m (approximately 137 feet) and would have weighed nearly 1,090 metric tons (1,200 tons), a weight equal to about 200 African elephants.



Tombs of the Nobles, also found at Aswan

The obelisk's creators began to carve it directly out of bedrock, but cracks

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appeared in the granite and the project was abandoned. The bottom side of the obelisk is still attached to the bedrock.

The unfinished obelisk offers unusual insights into ancient Egyptian stone-working techniques, with marks from workers' tools still clearly visible as well as ocher colored lines marking where they were working.

Besides the unfinished obelisk, an unfinished, partly worked obelisk base was discovered in 2005 at the quarries of Aswan. Also discovered were some rock carvings and remains that may correspond to the site where most of the famous obelisks were worked. All these quarries in Aswan and the unfinished objects are an open-air museum and are officially protected by the Egyptian government.

Rough indentations for wooden wedges in the Aswan quarry

We can immediately dismiss the idea that Hatshepsut began the process of shaping the great obelisk. During her reign in the 16th century BC little

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bronze would have been available, let alone iron or steel. This was such a huge undertaking that advanced tools would have been essential, as you will see in the following photos and dialogue.

Dolerite pounders that academics claim shaped the obelisks

Though hard to believe, many academics still insist that one of the chief tools used to shape the obelisks were round or oval stone balls made of dolerite stone. Dolerite more or less has the same hardness as granite, as in 7 on the

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Mohs scale due to the presence of quartz. The scholars say that repeated pounding of the granite surface by the use of such stone balls would allow the workers to gradually and effectively shape obelisks and other objects such as statues, but I and others have tried this very primitive technique, and within a few minutes your fingers and wrists hurt. As well, the pounders wear as fast as the granite surface.

Crude grooves perhaps made by a hardened bronze chisel

The quarry contains many different types of grooves and marks associated with different kinds of technologies. As we have seen, the conventional tools of the dynastic people were hand held and very crude; these include the grooves to insert wooden wedges for creating a fracture line, and slight indention lines that may have been made by very hardened bronze chisels.

The wooden wedge technique has been used by many ancient cultures. By

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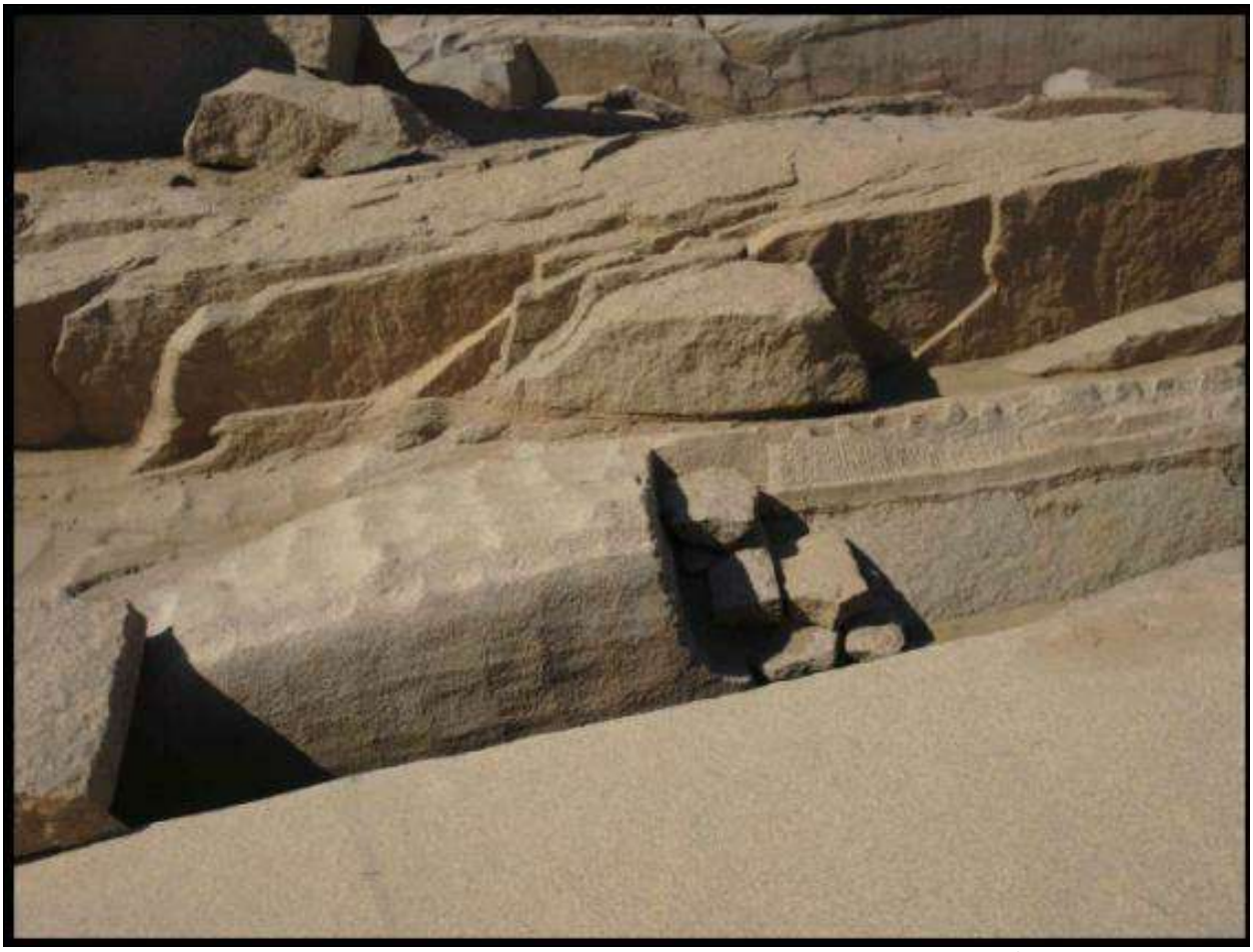
first creating a groove the right shape and size and then insert a wooden wedge, you then pour hot water onto the wood and wait until it swells. If successful, a crack and eventual break will occur where a line of such grooves and wedges were made. The most profound marks found on the unfinished obelisk and in other locations are depressions best described as scoop marks.



Traditional wedge grooves on the right and scoop marks on the left

The scoop mark depressions were made using the stone pounders according to most academics, but attempts to replicate them have been futile. After pounding away for more than 15 minutes your hands are quite numb. So the idea that worker s did this 8 hours a day for who knows how many days is quite ridiculous. One famous academic even went so far to say that vast amounts of daily beer intake helped the workers overcome the physical pain.

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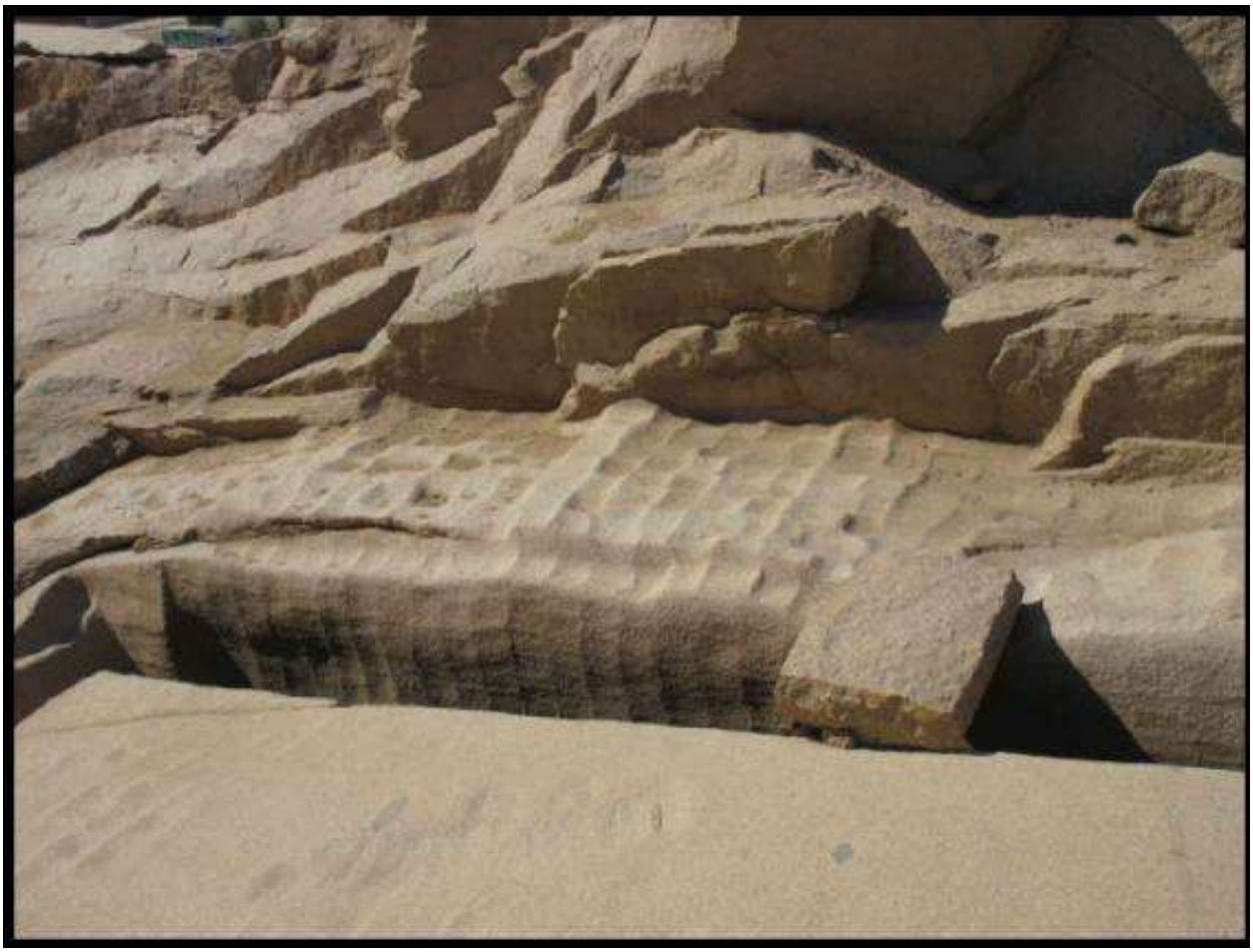

View of the regular scoop depressions

The depressions are also quite regular in size; either about a foot or two feet wide and this would indicate quite possibly that a machine was used to create them. Some “out of the box” thinkers have suggested a belt driven mechanism with very hard abrasives did the work, but this is a very 20th century approach. I rather think that the device used emitted a band of energy, focusing perhaps specifically on the quartz, with a frequency that would disrupt the quartz crystals and essentially turn the hard heterogeneous stone into sand.

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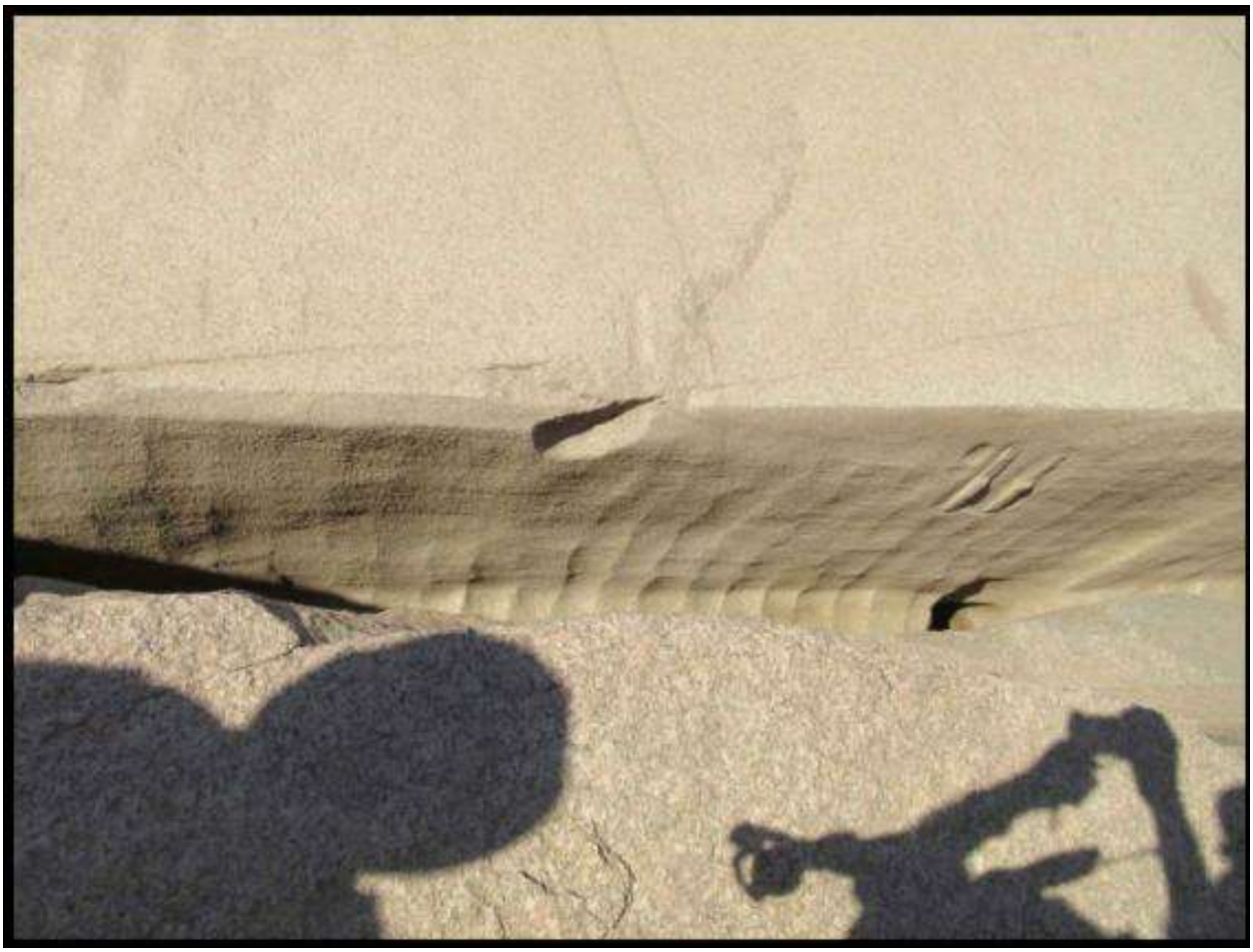

Detailed view of the scoop marks inside one of the obelisk pits

Said device would not come into physical contact with the stone, and the width of the energy band could be varied. As I said, the most common widths appear to be very close to one foot and two feet, and there is also evidence that this device, or these devices were hand held rather than being clamped onto some sort of guide or base. The sweeping motion that seems to have been used allowed for creation of many minor staircases into the pits of the unfinished obelisk as well as another smaller one that also was never completed. As well, by straying out of the roped off areas we could see where the outlines of roughed out sculptures had been, and in other areas arcs and curve impressions could be seen in the bedrock.

So rather than the controlled flow of a machine guided by a jig of some kind, the operators could at least have done the roughing out guiding the device by hand, or hands. Though similar impressions in the stone can be seen near Cusco Peru in such works as the Inca Roca walls and Saqsaywaman, a different form of technology appears to have been used there.

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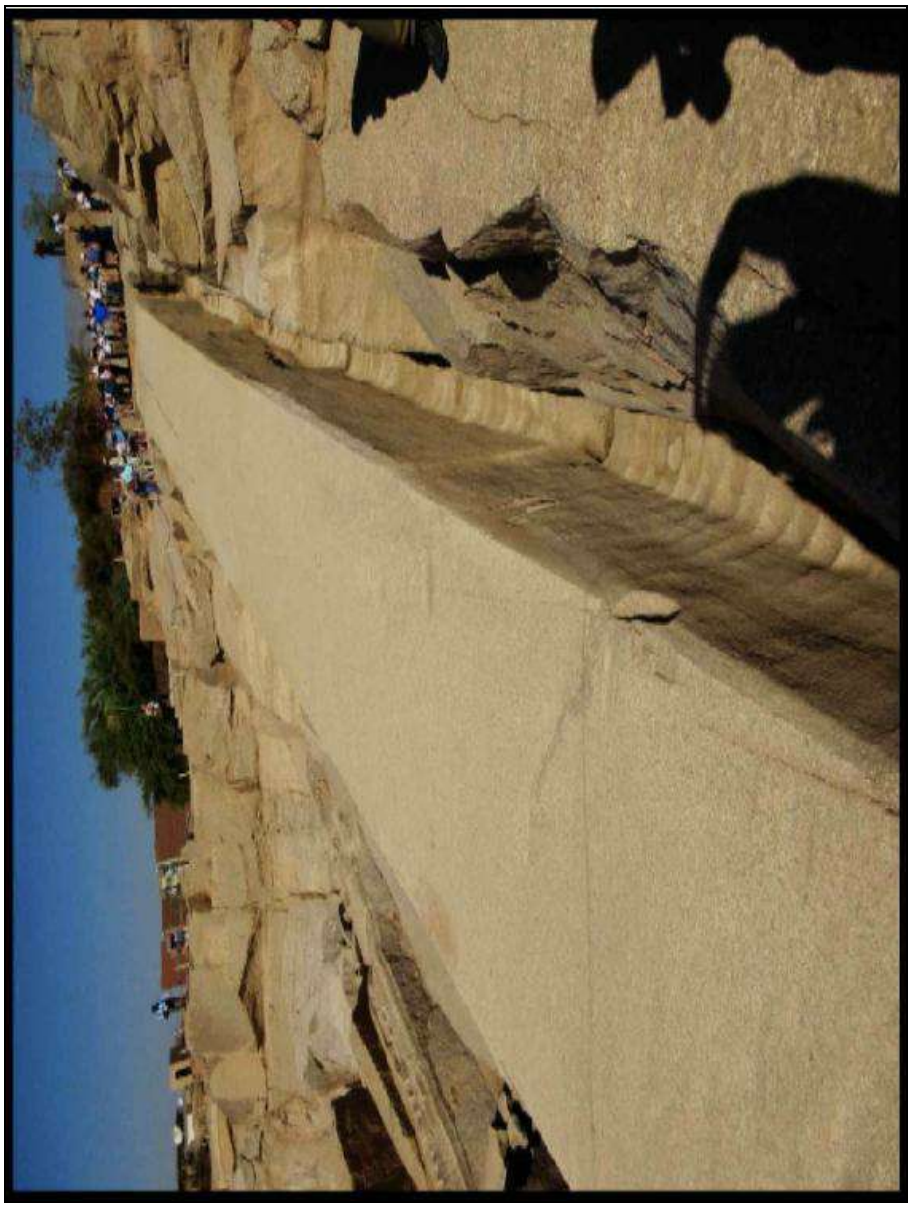

View of one of the pits or channels of the unfinished obelisk

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The other channel or pit at the unfinished obelisk

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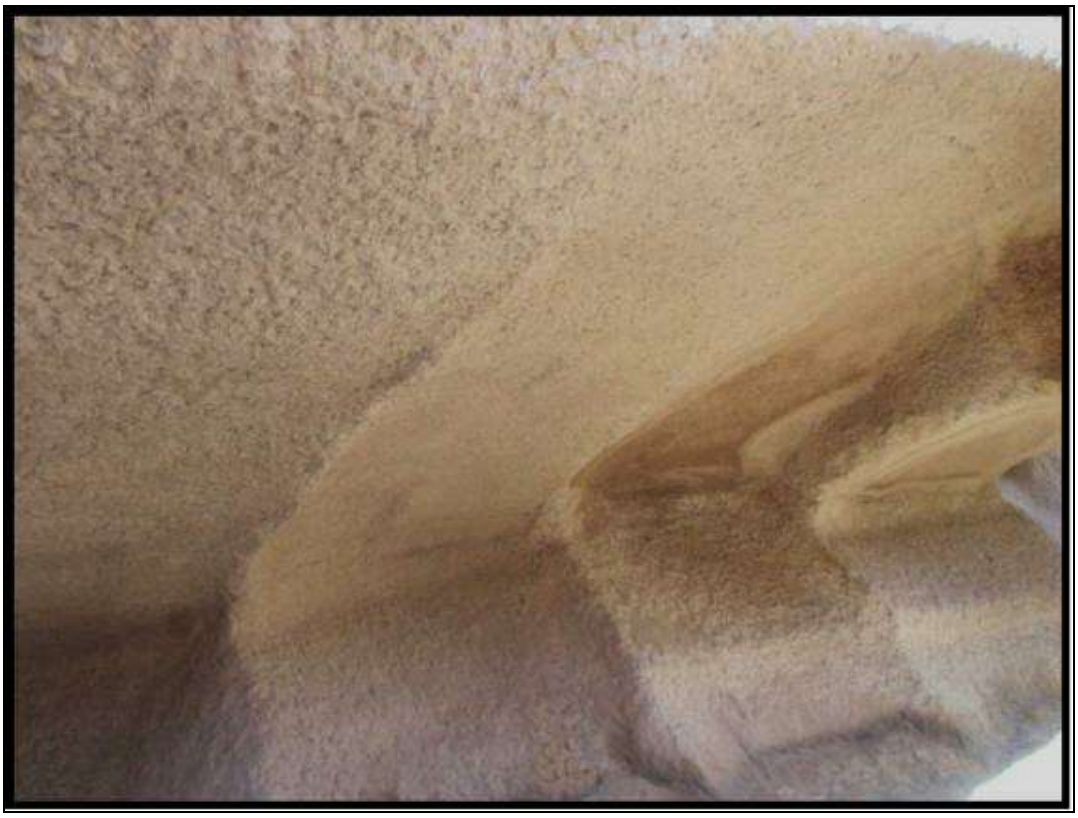
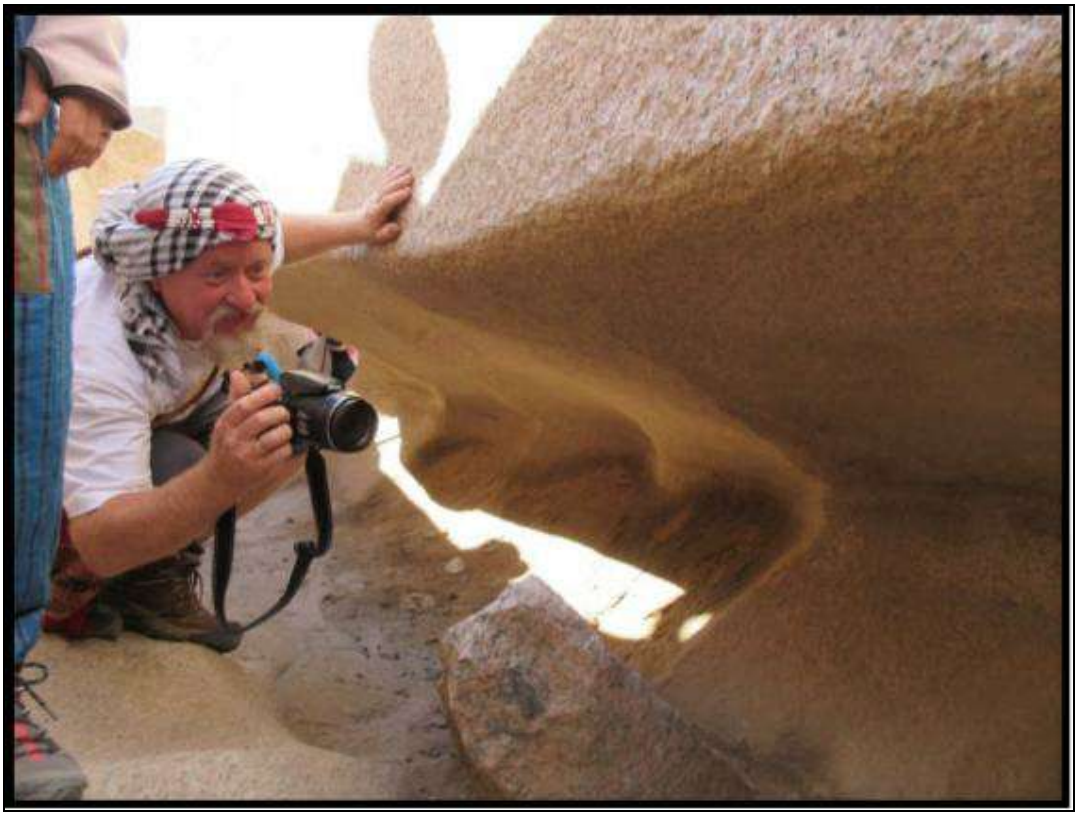


Scoop marks at the smaller obelisk



Jason amazed at the evenness and depth of the marks

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Elephantine Island

Dynastic or Roman quarrying of a megalithic box

Known to the Ancient Egyptians as 3bw "elephant" the island of Elephantine stood at the border between Egypt and Nubia. It was an excellent defensive site for a city and its location made it a natural cargo transfer point for river trade. This border is near the Tropic of Cancer, the most northerly latitude at which the sun can appear directly overhead at noon and from which it appears to reverse direction or "turn back" at the solstices.

Elephantine was a fort that stood just before the first cataract of the Nile. During the Second Intermediate Period (1650 - 1550 BC), the fort marked the southern border of Egypt.

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Charred surfaces on a granite slab

According to Egyptian mythology, here was the dwelling place of Khnum, the ram-headed god of the cataracts, who guarded and controlled the waters of the Nile from caves beneath the island. He was worshipped here as part of a late triad among the Egyptian pantheon of deities. The Elephantine Triad included Satis and Anuket. Satis was worshipped from very early times as a war goddess and protector of this strategic region of Egypt. When seen as a fertility goddess, she personified the bountiful annual flooding of the Nile, which was identified as her daughter, Anuket. The cult of Satis originated in the ancient city of Swenet. Later, when the triad was formed, Khnum became identified as her consort and, thereby, was thought of as the father of Anuket. His role in myths changed later and another deity was assigned his duties with the river. At that time his role as a potter enabled him to be assigned a duty in the creation of human bodies.

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Massive granite object lying on its side in the quarry area

Of course, the aspect that is of most interest to us on Elephantine is that of the megalithic ruins seen, in a rather small area that was used as a quarry during dynastic times. What we see is abundant evidence that the dynastic people found a site that had been hit by a massive cataclysm, similar or the same as at Karnak, Memnon and the Ramesseum involving heat and possibly earthquakes.

The massive object in the photo above along with another, in much worse shape in the previous 2 photos show that the area was struck with an enormous force that threw these 2 objects on their sides. The fact that the one above is still in relatively good shape is quite amazing.

As previously stated, Aswan is where most of the granite used during pre-dynastic and dynastic times was quarried, and whether the above objects were to be transported to another location is unknown, as they appear to not have been completely finished.

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One of our March 2018 guests in the photo for sense of scale

As you can see in the above photo the overall shaping was completed, but the final polishing, typical of the ancient megalithic works was not completed. And what the final function of this recessed box of sorts would have been is unknown. Not seen in the photo are 4 core drill holes, on the left and right sides that could have been inserts for hinges to support doors, but that is conjecture at this point. It is quite possible that the function of the island in megalithic times was as a production facility for objects that were later to be transported to other locations in Egypt, or perhaps even beyond. But a single or series of cataclysmic events stopped all activity. In the following photos you will see vitrification of stone surfaces in the immediate area that cannot be explained away by natural local fires; to melt the surface of granite and turn the quartz and other materials into glass requires about 2000 degrees C.

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Glazed surface of stone at Elephantine

The above photo shows that granite in the area was struck by likely a flash of very high heat, and there were many examples that we witnessed. Some had been recycled into later structures, likely during dynastic and even more recent times.

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Another granite melted surface

Yet another melted and charred surface

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Charred granite surfaces and the left portion being recycled

Saqqara

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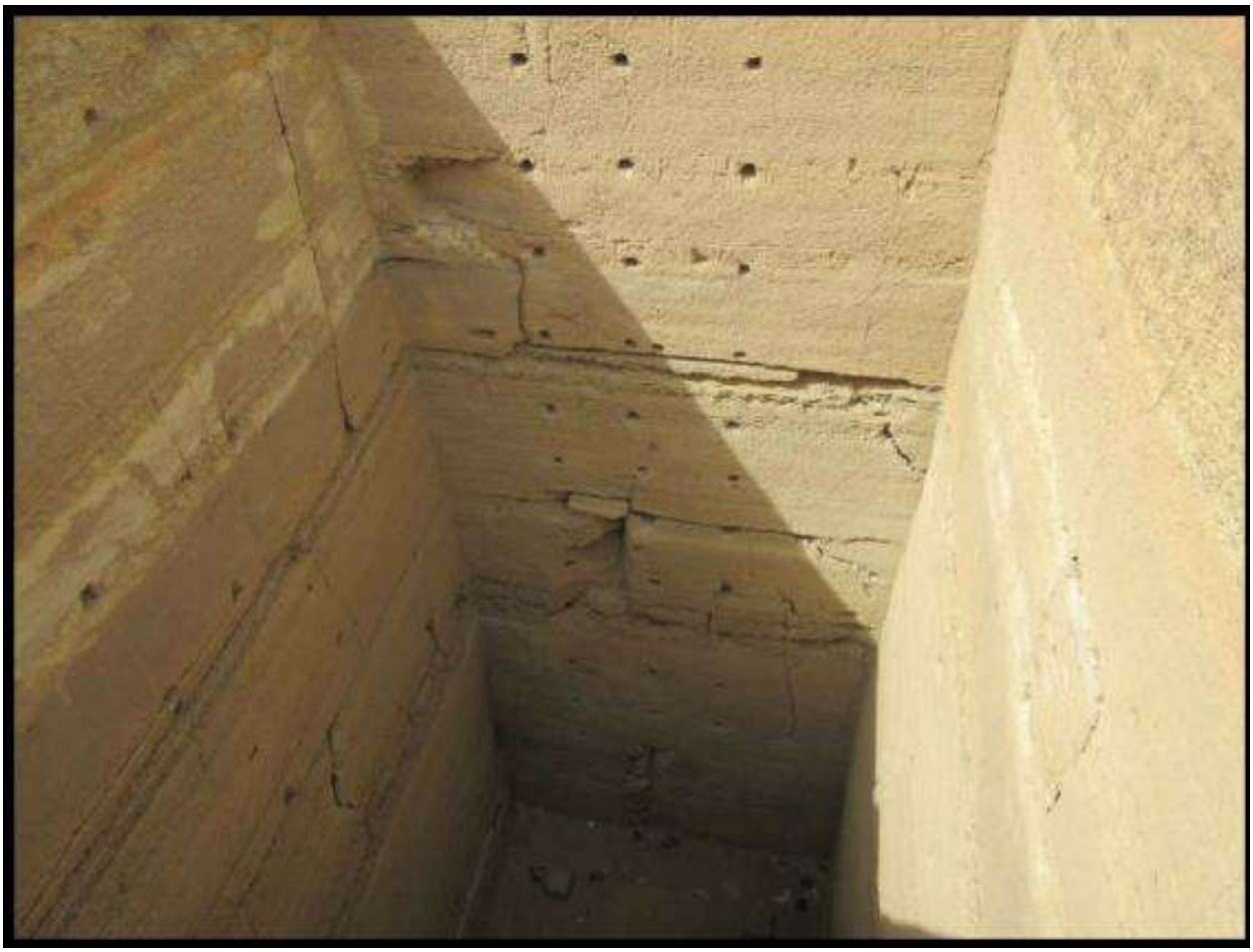

One of many massive shafts in the bedrock

Saqqara (Arabic: سقارة, Egyptian Arabic pronunciation: [sɑʔˈʔɑːɾɑ]), also spelled Sakkara or Saccara in English /səˈkɑːrə/, is a vast, ancient burial ground in Egypt, serving as the necropolis for the Ancient Egyptian capital, Memphis. Saqqara features numerous pyramids, including the world-famous Step pyramid of Djoser, sometimes referred to as the Step Tomb due to its rectangular base, as well as a number of mastabas (Arabic word meaning 'bench'). Located some 30 km (19 mi) south of modern-day Cairo, Saqqara covers an area of around 7 by 1.5 km (4.35 by 0.93 mi).

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Upper limestone layers showing mysterious orange scorching

At Saqqara, the oldest complete stone building complex known in history was built: Djoser's step pyramid, built during the Third Dynasty. Another 16 Egyptian kings built pyramids at Saqqara, which are now in various states of preservation or dilapidation. High officials added private funeral monuments to this necropolis during the entire pharaonic period. It remained an important complex for non-royal burials and cult ceremonies for more than 3,000 years, well into Ptolemaic and Roman times.

The earliest burials of nobles can be traced back to the First Dynasty, at the north side of the Saqqara plateau. During this time, the royal burial ground was at Abydos. The first royal burials at Saqqara, comprising underground galleries, date to the Second Dynasty. The last Second Dynasty king Khasekhemwy was buried in his tomb at Abydos, but also built a funerary monument at Saqqara consisting of a large rectangular enclosure, known as Gisr el-Mudir. It probably inspired the monumental enclosure wall around the Step Pyramid complex.

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Again, upper layers appear to have been heat scorched

Djoser's funerary complex, built by the royal architect Imhotep, further comprises a large number of dummy buildings and a secondary mastaba (the so-called 'Southern Tomb'). French architect and Egyptologist Jean-Philippe Lauer spent the greater part of his life excavating and restoring Djoser's funerary complex.

Of course, what is of most interest to us is not the dynastic works, or those that had them constructed, but the “in your face” cataclysmic evidence that we have seen in the past photos. Saqqara is a huge ancient site, and much of it is off limits to tourist visits for unknown reasons, but the popular area near the stepped pyramid has abundant evidence.

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Massive casing stones on a small pyramid at Saqqara

There are some small pyramids near the famous stepped pyramid that were originally incredibly well created without mortar in the joints as seen above, but are incredibly badly damaged, well beyond the idea that they were simply quarried for their stone. Some of the casing stone is still intact, yet in other areas the stone has been scorched and is so badly broken down that it is literally pulverized. Again, this was very unlikely the result of later people or cultures quarrying the stone to use in other locations, such as the building of Cairo, but more like a heat induced catastrophe.

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Charred surfaces on the limestone blocks

The above photo shows more evidence of heat effects on the stone, emphasized by the much darker surfaces than what you would get with quarrying or the erosion effects of sun, wind, sand and rain. It is especially the top area of this small pyramid the shows the most damage, as if the apex was struck directly by solar plasma. Could it be that this structure was energetic in nature as regards its original function, and that because of this the plasma was attracted to it? Or was it simply in the direct path of a plasma blast and became so badly damaged that it stopped functioning from that point onwards. These are questions to be addressed in greater depth in April 2019 and other yearly tours from that point onwards. With the assistance of geologists and engineers on these tours a greater comprehension can be attained.

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More scorching and extreme erosion on another side of the pyramid

On another flank of the pyramid we can see, above, that the casing stone has very dark marks, pitting, and extreme erosion. Again this is not what you would expect from standard weathering or quarrying, but more akin to a very massive heat strike. Why most academics fail to see this rather obvious evidence of ancient cataclysmic activity is truly puzzling, and their statements that the step pyramid was in fact the first attempt to build a large scale structure also fall flat as it is far more likely that it was a dynastic attempt to copy the much older pyramids on the Giza Plateau and at Dashur and Abu Rawash, which are discussed in my previous book. Next we go inside the small pyramid and see certain anomalies that cannot be explained using the standard timelines and dynastic technologies espoused by most academics.

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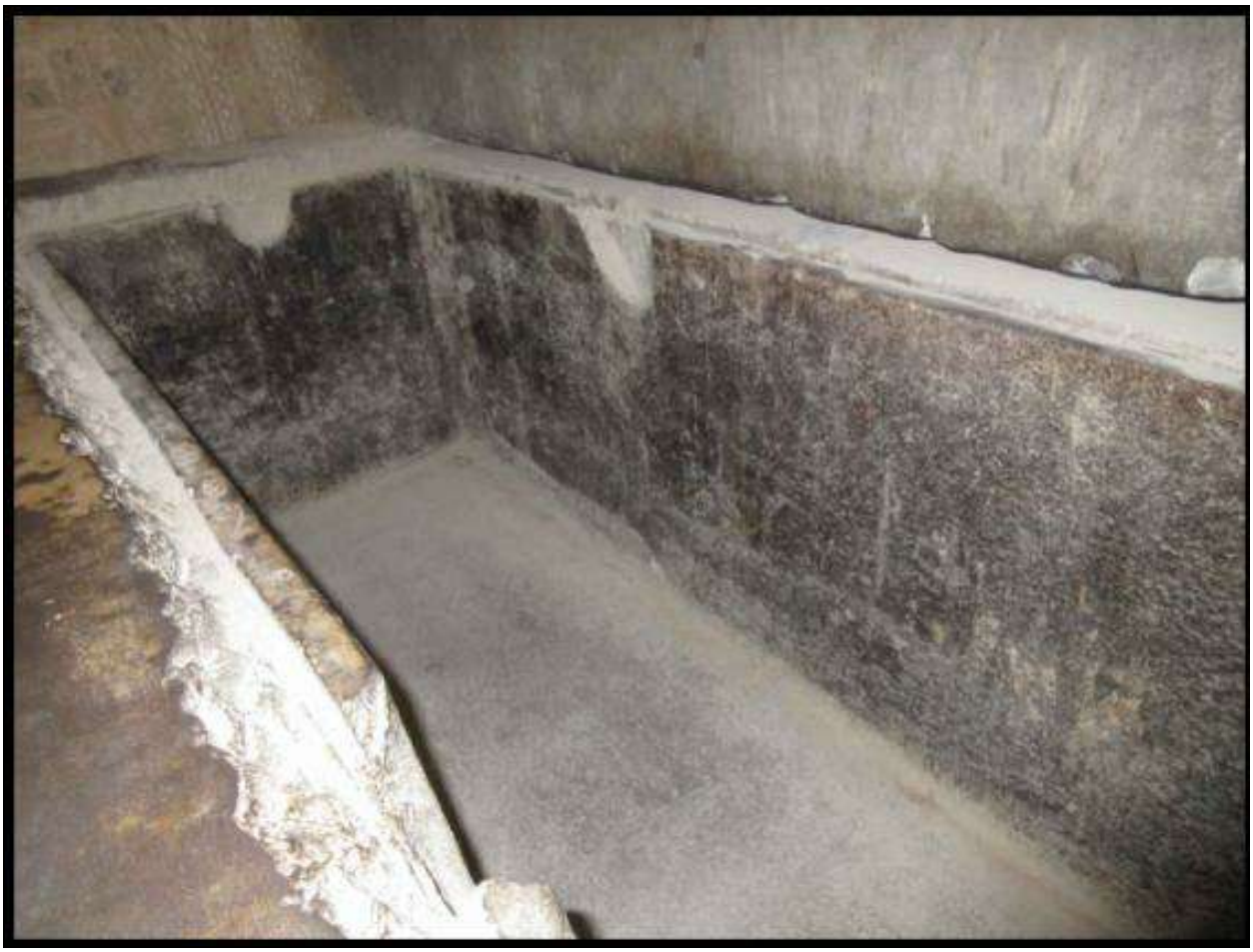

Large very hard stone box inside the pyramid

This pyramid was supposedly built for pharaoh Unas, the ninth and final king of the Fifth Dynasty in the mid 24th century BC. Its ancient name, Nefer Isut Unas, means "Beautiful are the places of Unas". It was investigated by Perring and then Lepsius, but it was Gaston Maspero who first gained entry to the chambers in 1881, where he found texts covering the walls of the burial chambers. These together with others found in nearby pyramids of successive pharaohs are now known as the Pyramid Texts. Some human remains were found inside the pyramid, but whether these were from Unas is unknown. It seems quite probable that the dynastic people found this small pyramid in ruins, chose not to bother repairing it, and then used the interior as a tomb, including the addition of the Pyramid Texts. The box shown above is of a very fine finish, and was made of very hard stone such as basalt or perhaps black granite.

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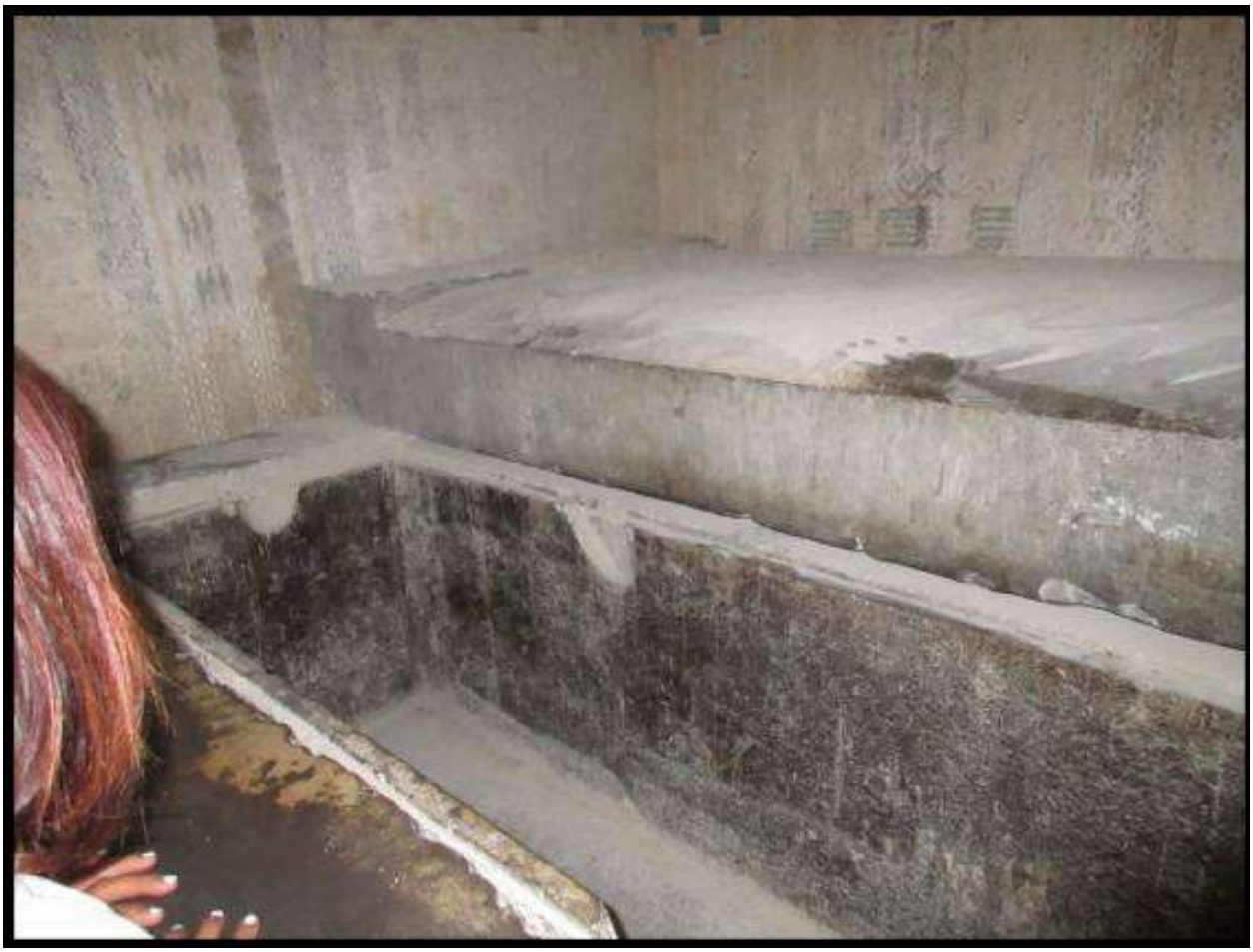

Box and lid showing damage as well as a strange coating inside

The lid has a perfect arc, and we were allowed to feel the surfaces with our hands; this could only have been achieved using machine tools of some kind. Also, the top of the box has a machined lip which means that the lid would lock into it, making an amazing seal. The strangest thing about this construction is a relatively thick coating on the inside of the box which one does not commonly see in other such vessels. It is highly unlikely that it was part of the original work, and a sample should be taken at some point to ascertain if it is an organic substance or not. It is sheer speculation on my part, but I do believe that someone or something was in the box at the time of the cataclysm and was vaporized.

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More strange weathering near the step pyramid

In the above photo we see more weathering on the ruins of perhaps another small pyramid or wall which is not the typical weathering one would expect. This structure was made of limestone blocks and a mortar of some kind, likely ground limestone, and this could be an example of the so called synthetic stone or geopolymer that some researchers speak of. Also, the darkened surfaces are what we saw in earlier photos, and there are other walls in the immediate area that show similar wear and tear. Again, I believe that the dynastic people found this site in ruins and then decided to build here where the ancient masters had once been.

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The Step Pyramid, still under reconstruction

More odd weathering in the upper layers of the bedrock

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One of the huge boxes in the Serapeum

The Serapeum of Saqqara is located north west of the Step Pyramid of Djoser at Saqqara. According to most academics it was a burial place of Apis bulls, which were incarnations of the deity Ptah. It was believed that the bulls became immortal after death as Osiris Apis, a name shortened to Serapis in the Hellenic period. The most ancient burials found at this site date back to the reign of Amenhotep III, the ninth pharaoh of the eighteenth dynasty during the 1350s BC.

Working as an administrator during the reign of his father, Khaemweset, a son of Ramesses II (1279 to 1213 BC) of the nineteenth dynasty, ordered that a tunnel be excavated through one of the mountains at the site and designed with side chambers to contain large granite sarcophagi weighing up to 100 tons each, to hold the mummified remains of the bulls. A second tunnel, approximately 350 m in length, 5 m tall and 3 m wide was excavated under Psamtik I (664 to 610 BC) of the twenty-sixth dynasty and later used by the

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Ptolemaic dynasty.

The temple was discovered by Auguste Mariette, who had gone to Egypt to collect coptic manuscripts, but later grew interested in the remains of the Saqqara necropolis. In 1850, Mariette found the head of one sphinx sticking out of the shifting desert sand dunes, cleared the sand and followed the boulevard to the site. After using explosives to clear rocks blocking the entrance to the catacomb, he excavated most of the complex. Unfortunately, his notes of the excavation were lost, which has complicated the use of these burials in establishing Egyptian chronology. Mariette supposedly found one undisturbed burial, which is supposedly now at the Agricultural Museum in Cairo. This has recently been proved to be false. The other 24 sarcophagi of the bulls scholars had been robbed, but there is absolutely no evidence of this.

Inscriptions on the surface of one of the boxes

There is no way that the dynastic Egyptians created these granite and syenite

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boxes, period. What we can see from the photo above is that there are crude glyphs carved into at least one, and academics believe that the etchings were done by the megalithic box makers.

The 30 ton lid on the 70 ton box

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Another one of the boxes and lids inside a niche

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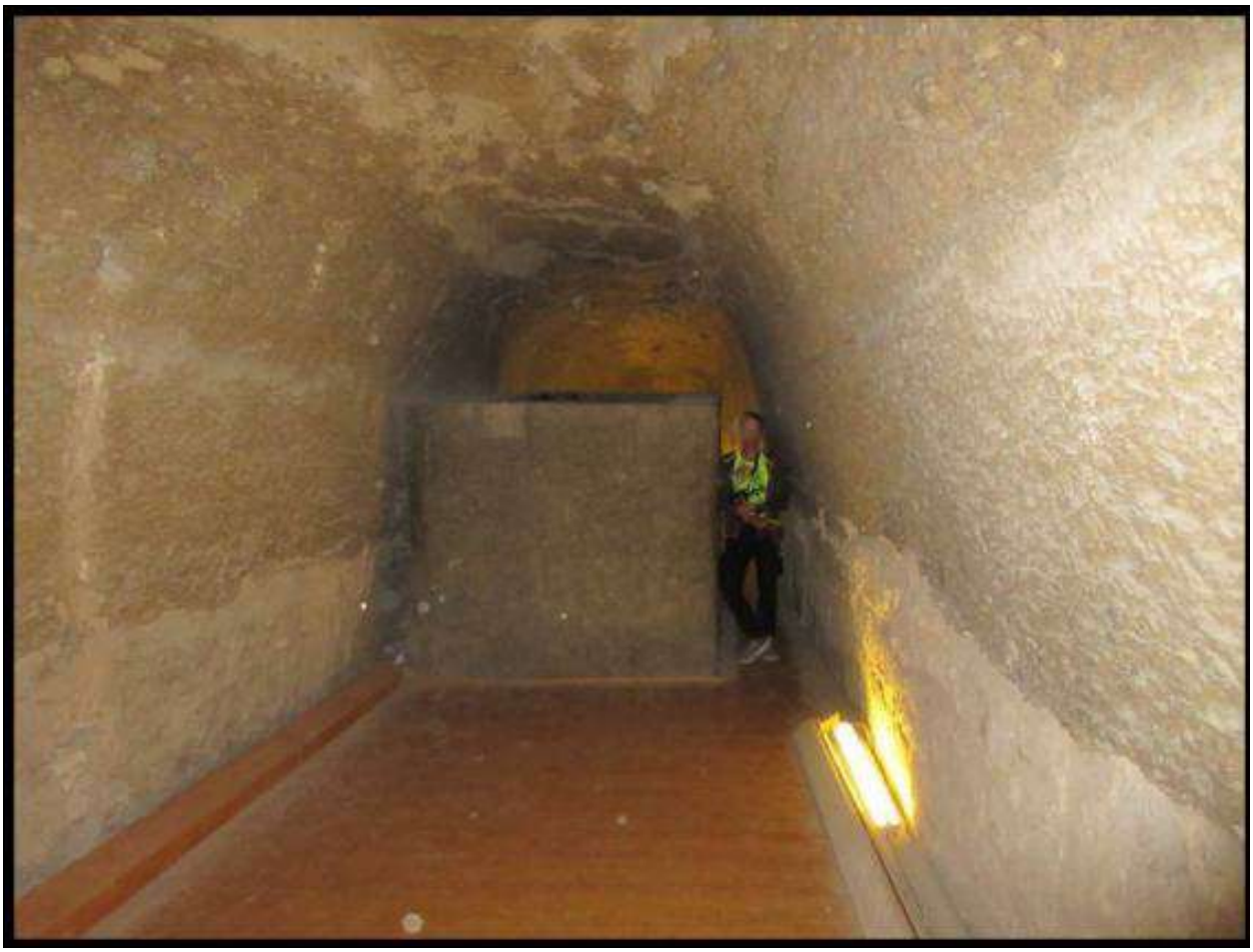

Unfinished box inside one of the tunnels

In the photo above we can see that work at the Serapeum was never completed, as a huge box is blocking the second of the tunnels. It is roughly finished on the outside and hollowed out, and was of course destined to be put into one of the empty niches in the other tunnel. What is as equally amazing about the Serapeum is that the niches are more than 2 meters below the surface of the tunnels, and are wider in the center than the full length of the lids. This would infer that the 30 ton lids were actually meant to swivel 90 degrees in order, one supposes, to allow the contents to be taken out or put in. All of the lids were ajar when found by Mariette except one, and that is why he used explosives on the intact one. Once he had blown the end off, he found that the box was empty.

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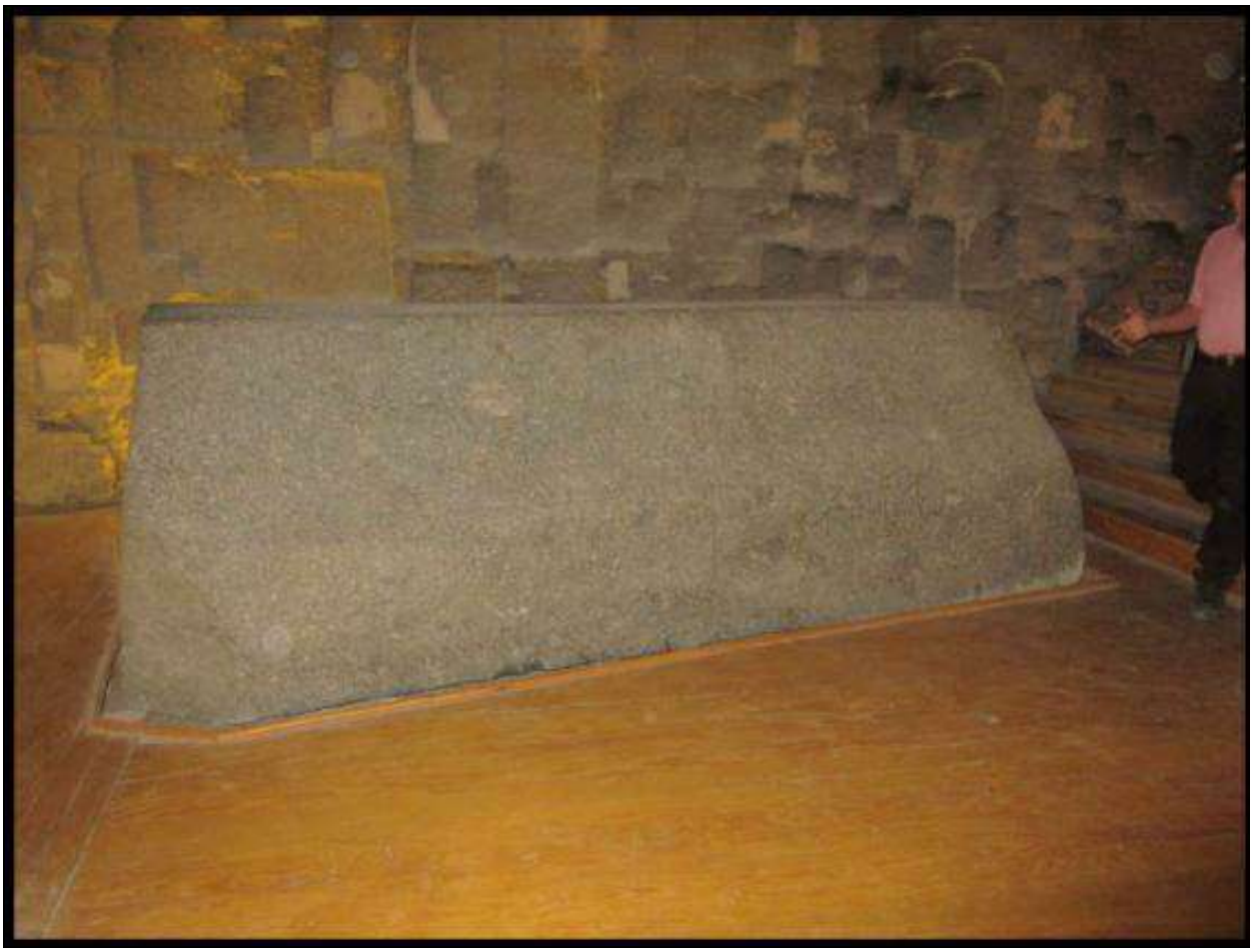

Lid of the box that is in the tunnel

The lid of the unfinished box is located near the Serapeum entrance, and this gives insight into the moving process. It would seem that the roughened box was to be moved into its niche first, remember it had to be lowered by 2 meters and then the lid was to follow. As the lid on the finished boxes fit perfectly, it would have to be place on top of the box, likely several times in order to get such a precise seal.

The Serapeum is one of the most classic examples where the paradigm of the conventional academics reaches comical proportions. They do not explain how the stone boxes were quarried, likely from Aswan, how they were moved from the quarry, how they were shaped, how they were placed into the niches of the pitch black tunnels, and why they were found empty. An essential place to visit should you ever be in Egypt.

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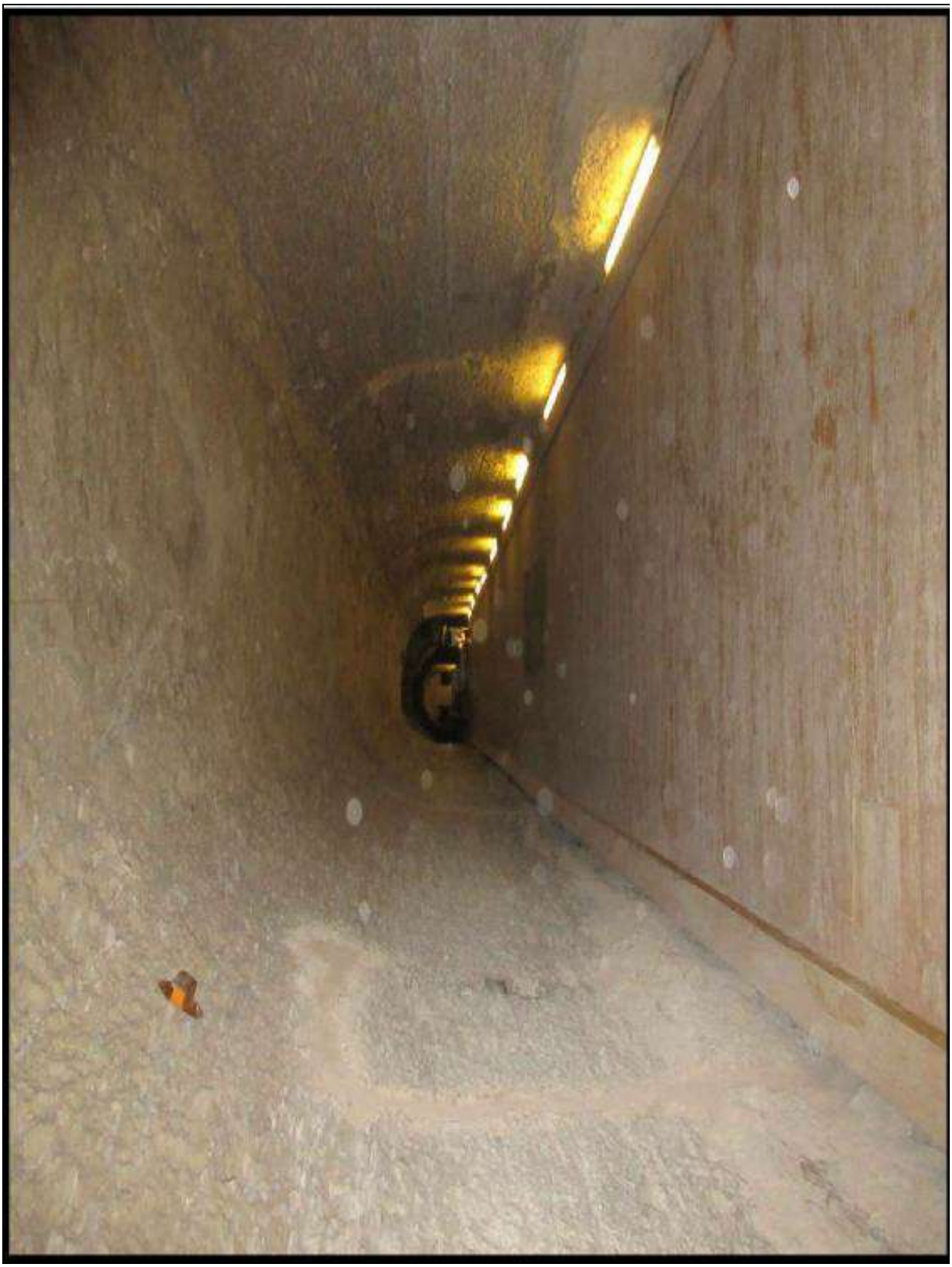

One of the tunnels in the Serapeum

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Tanis

The strange and bleak landscape of Tanis in the Nile Delta

Tanis is unattested before the 19th Dynasty when it was the capital of the 14th nome of Lower Egypt. Most monuments found at Tanis that are datable earlier than the 21st Dynasty, were in fact brought there from nearby cities, mainly from Pi-Ramesses, and reused by the kings of the time. The earliest known Tanite buildings are in fact datable to the 21st Dynasty.

During the late New Kingdom, the royal residence of Pi-Ramesses was abandoned because of its branch of the Nile being silted up and its harbour consequently becoming unusable. After Pi-Ramesses' abandonment, Tanis became the seat of power of the pharaohs of the 21st Dynasty, and later of the 22nd Dynasty (along with Bubastis).

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Excellent quartzite box with recycled granite lid

The rulers of these two dynasties saw themselves as the legitimate successors on the throne of Upper and Lower Egypt. They used traditional titles and displayed their royalty in building work, although that was insignificant when compared to activity at the height of the New Kingdom. A remarkable achievement of these kings was the building and subsequent expansions of the Great temple of Amun-Ra at Tanis (at the time, Amun-Ra replaced Seth as the main deity of the eastern Delta), while minor temples were dedicated to Mut and Khonsu whom, along with Amun-Ra, formed the Theban Triad. Many of these rulers were also buried at Tanis in a new royal necropolis, which replaced the one in the Theban Valley of the Kings. In later times Tanis lost its status of royal residence, yet it remained populated until its abandonment in Roman times.

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Precise and deep glyphs on the left and cruder ones on the right

What you have seen in the previous photos, and will see in the upcoming ones is that Tanis, aside from the standard academic beliefs espoused in the above text is an incredible ancient location that is not well known and was clearly hit by cataclysmic action, like at Karnak and the Ramesseum. Most of the large stonework, none of which is intact, is granite, likely from Aswan, and quartzite from near Cairo. Cairo is 200 kilometers away from Tanis and Aswan 1000 kilometers away. As we have previously discussed, the idea that the dynastic people quarried and moved these stones is simply ridiculous.

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Quartzite carved block with charring and melted areas

The stones, like at the other sites reacted to the heat damage, likely plasma from the sun in different ways, depending upon their composition as seen previously. The quartzite discolors and in fact melts, due to its high quartz content, and the granite sloughs off its surface, and in fact the crystals have a tendency to expand, thus creating this rough surface effect. Also, even though Tanis is located in the lush agricultural Nile Delta, the soil there cannot support life; after exploring the area for more than 2 hours I only saw 4 plants growing; course prickly ones that are said to be found in areas of high natural earth energies.

I took a sample of the soil, which appears to have lost its nutrient value and hope to test it in a lab in the future. The Tanis site is only slightly more highly elevated than the surrounding farmland, and this would not be the reason why plants do not grow here. It makes much more sense to believe that the intense plasma strikes vaporized the soil nutrients, thus giving it a desert like appearance. Also, for some strange reason the whole place is heavily guarded by the police and military.

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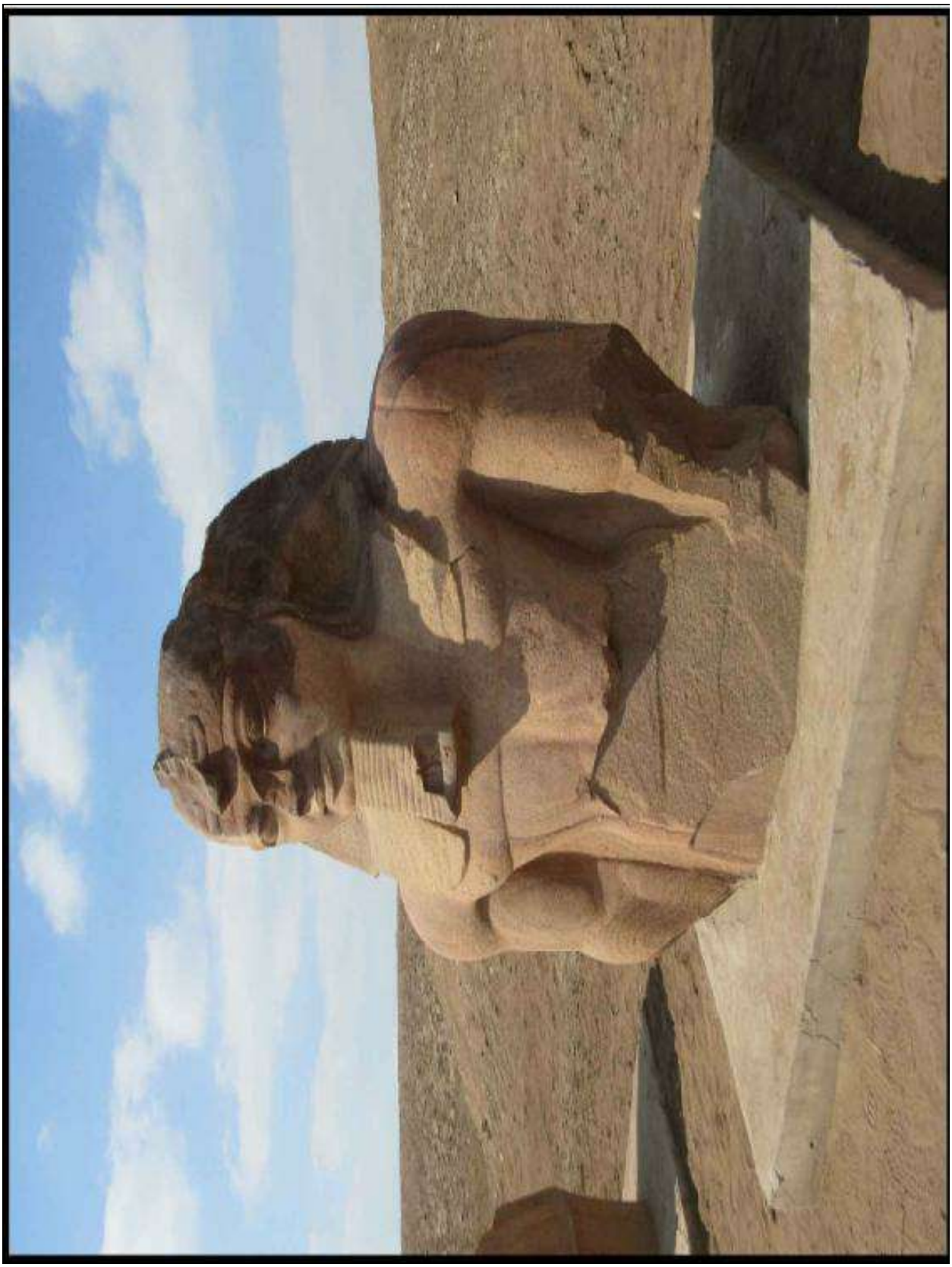

Upper half of a sculpture with melt marks on the left side of the face

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Another example of scorch and melt marks on a quartzite block

Why a military base would be located at Tanis is not clear; the elevated area would allow for increased ability to observe the surrounding agricultural area one supposes, but the sheer number of officers that escorted us was very strange; including 4 men in dark suits and sunglasses, likely with hidden weapons.

As Tanis is relatively far from Cairo and definitely off of the tourist paths, it was a spooky pleasure for our group to have the site to ourselves, though the security detail did make sure we did not wander off too far from the main site. This was the location of one of the Indiana Jones films, about the Ark of the Covenant, so whether Steven Spielberg knew secrets about this location and it’s over the top security is unknown. But Tanis is one of the most intriguing of all of the ancient places in Egypt.

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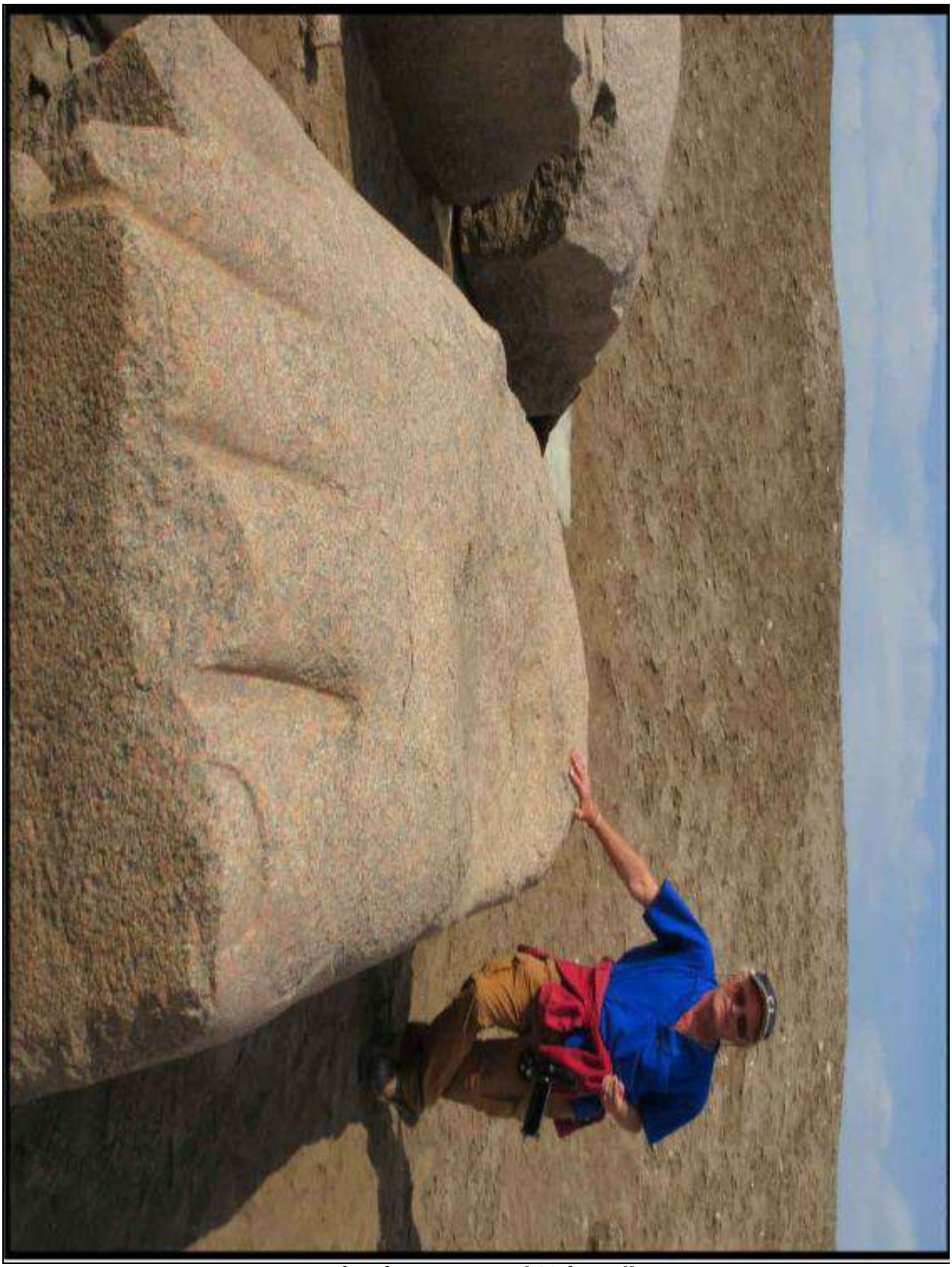

Massive foot from a proposed 90 foot tall statue

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Lower section of quartzite statue with melted surfaces

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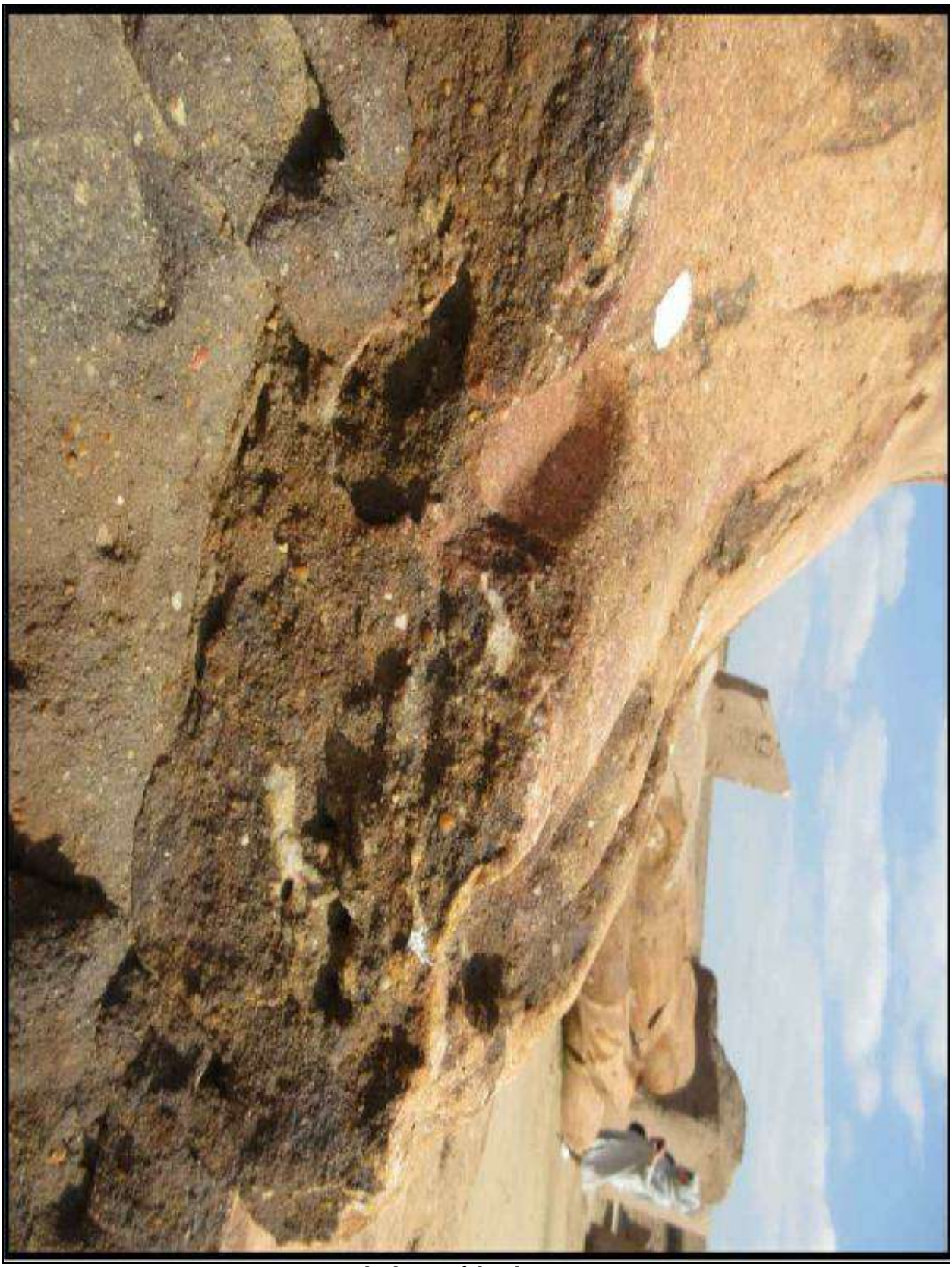

Melted toes of the above statue

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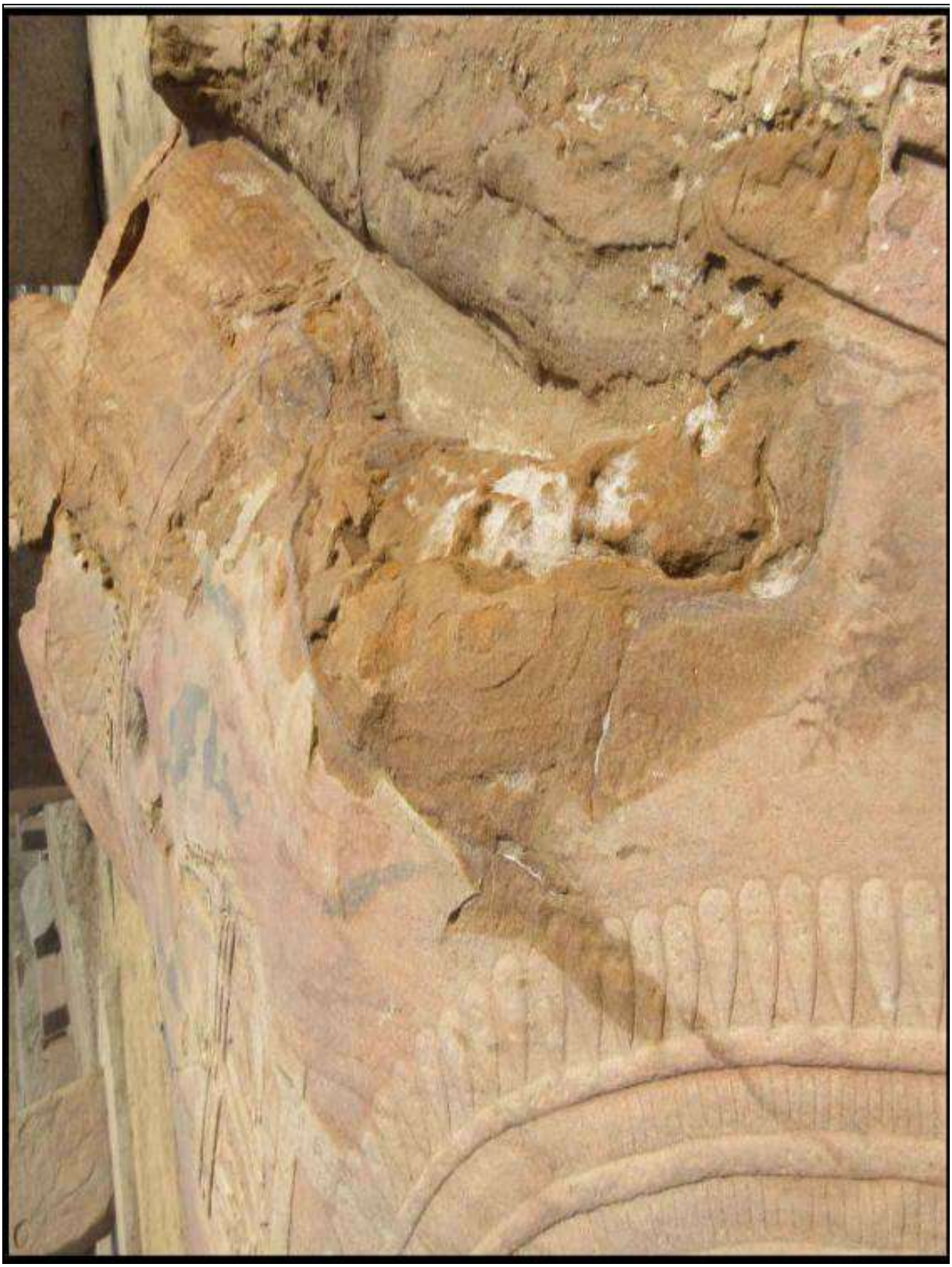

Melted surfaces on another quartzite statue

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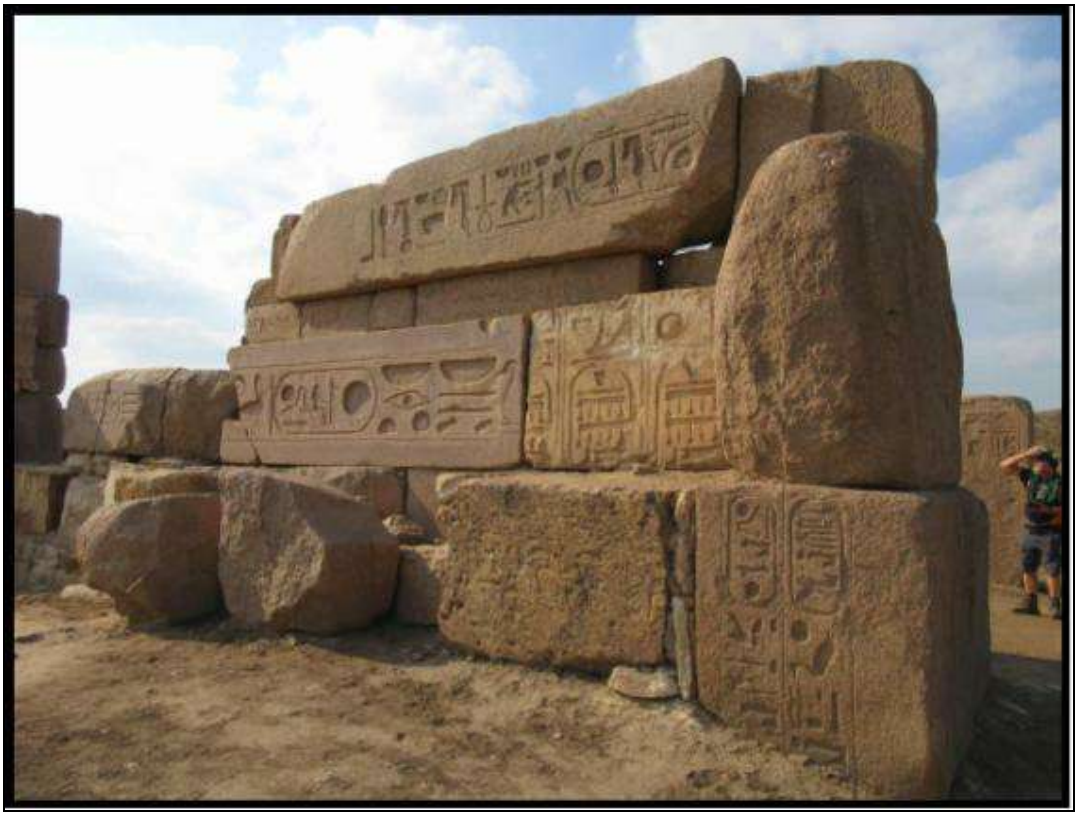
Massive granite obelisks sections strewn about



Obelisk sections piled up by the dynastic people

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Osiris Shaft

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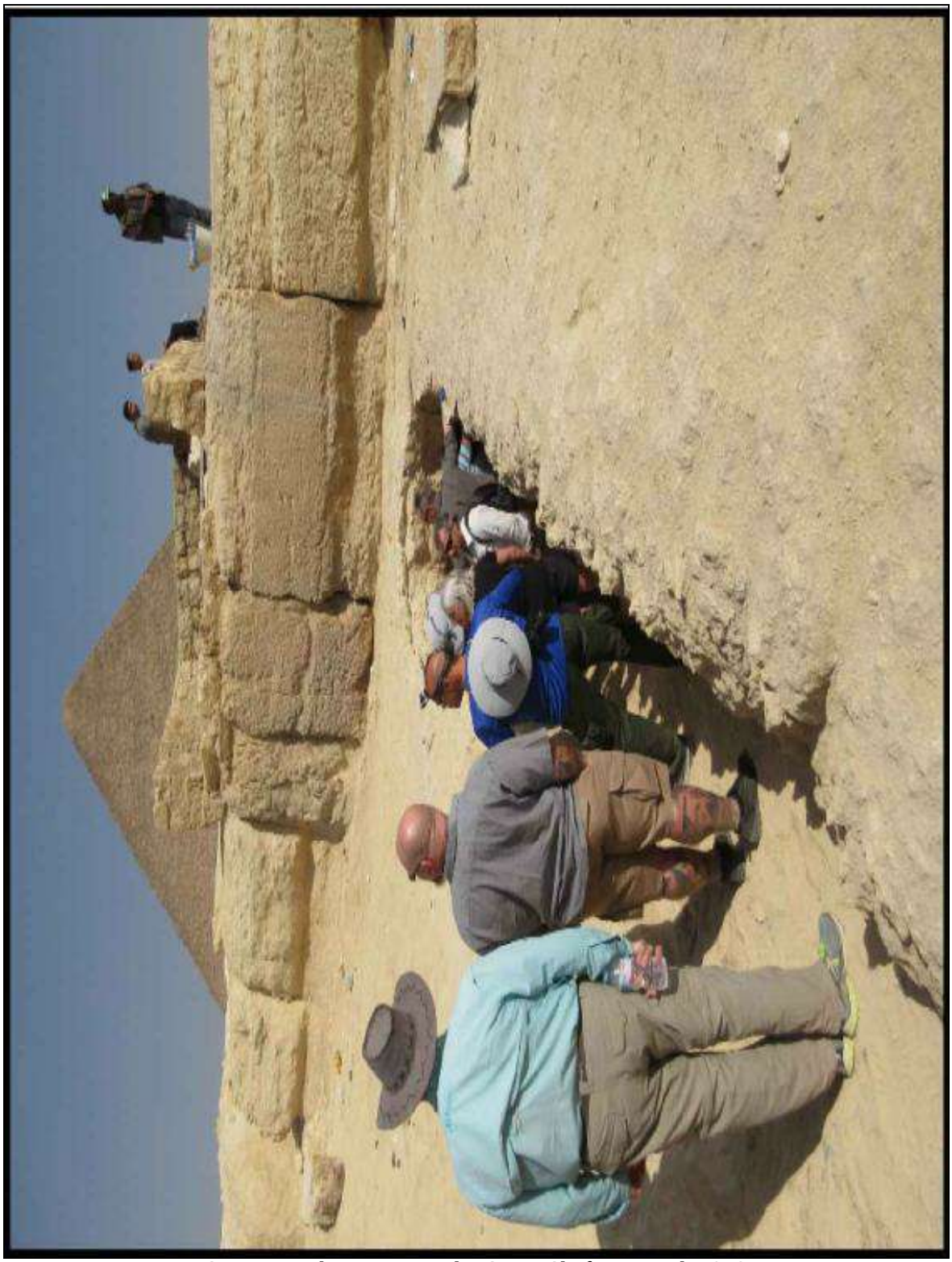

Our group about to enter the Osiris Shaft in March 2018

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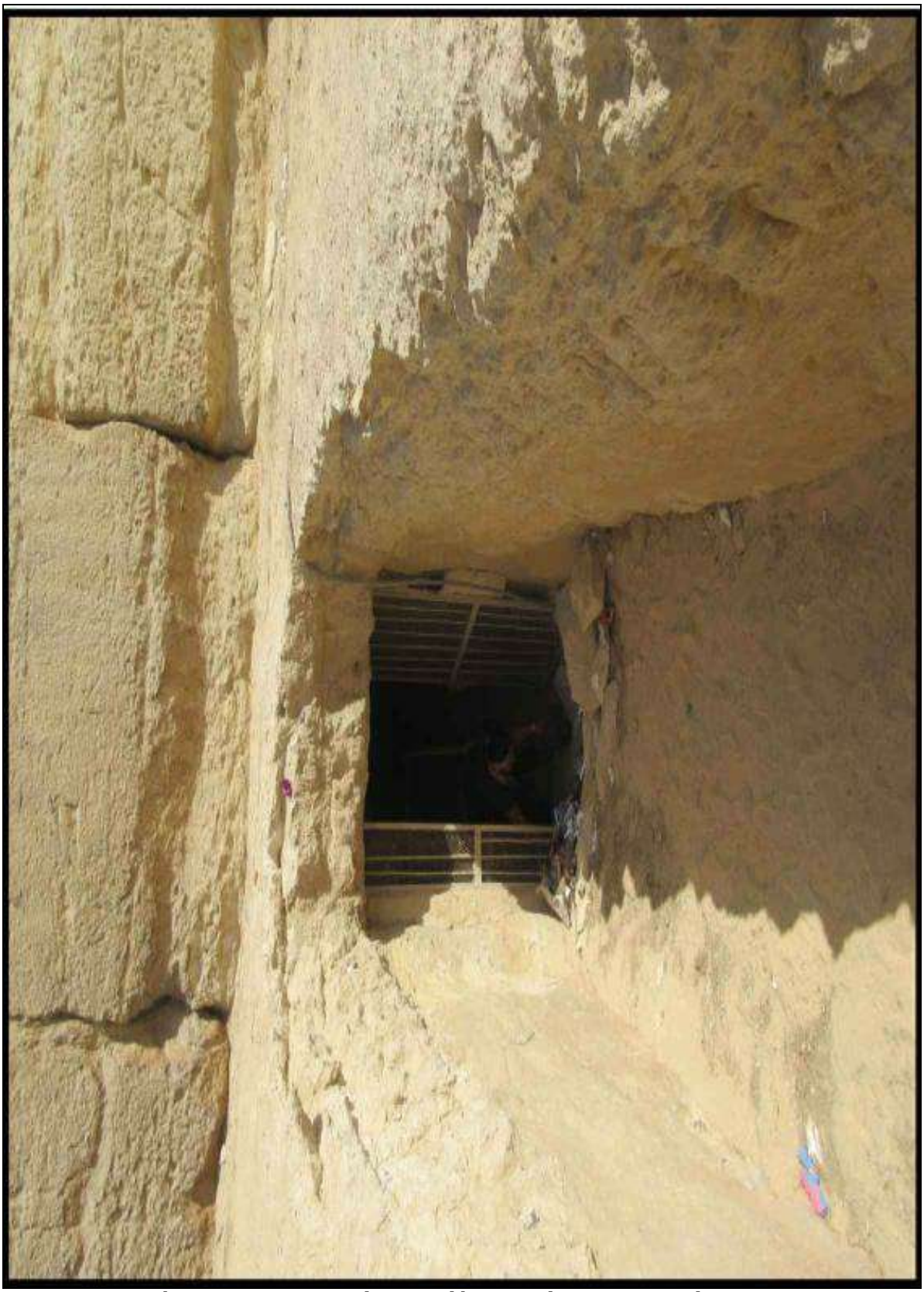

The entrance gate is only opened by special permission and money

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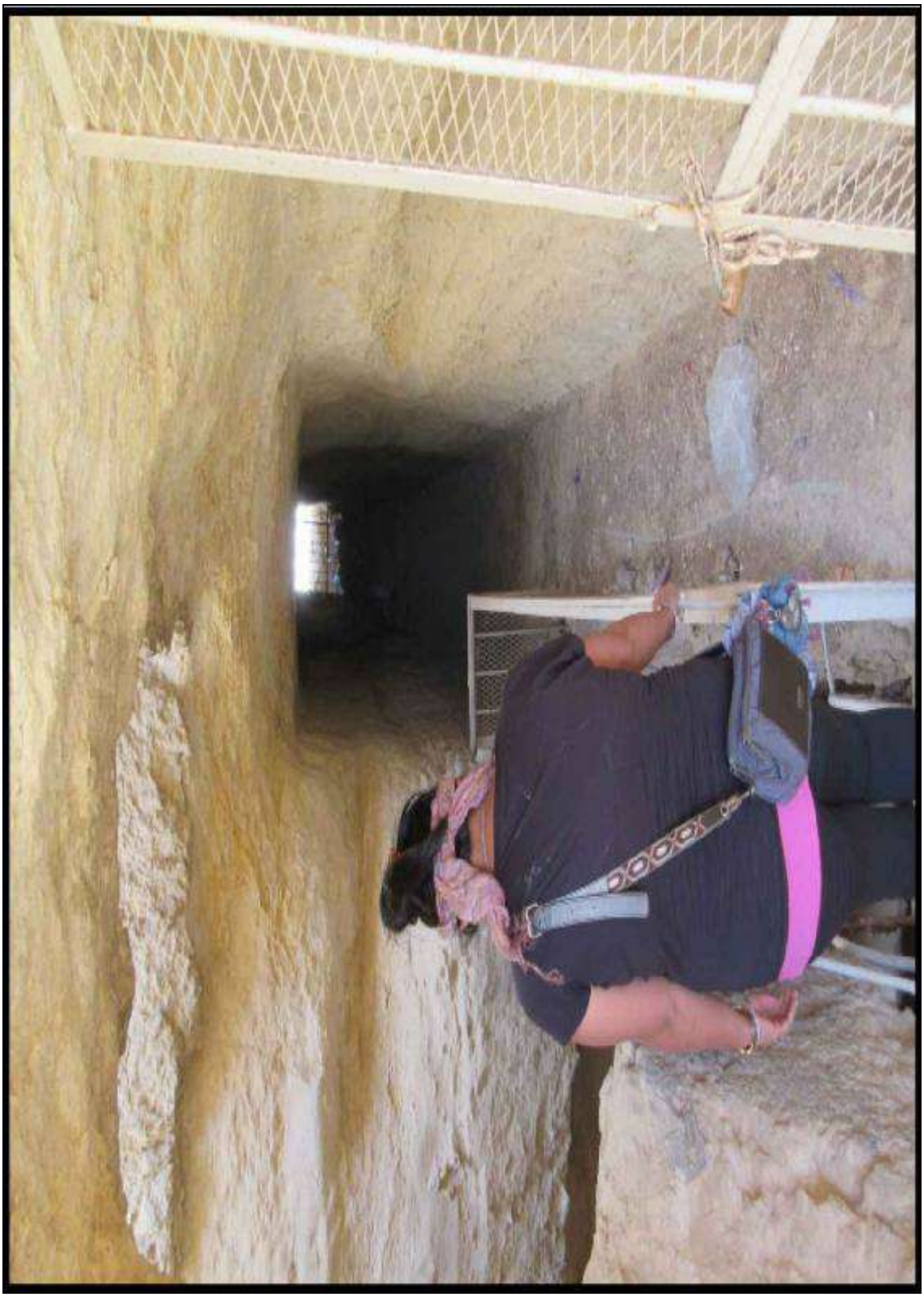

Entering the surface level; cut into the bedrock

The “symbolic” tomb of Osiris, or more commonly known as the Osiris

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shaft is located below the stone causeway of the Second pyramid on the Giza Plateau. It is a very unusual structure and has only been open to the public since about October 2017. The existence of this structure has been known for many centuries but it's only recently that it has been properly excavated and reported on. For many years the shaft was supposedly used as a source of drinking water on the Giza Plateau, and guides and children would swim in the shaft when it flooded.

Looking up inside the surface level

Selim Hassan and his team excavated the shaft from 1933 to 1934 but could only excavate part way down due to flooding. Zahi Hawass and his team performed the first full-scale excavation of the Osiris Shaft in 1999, when the water table lowered to allow a somewhat thorough excavation. Their work revealed 3 different shafts comprising 3 different levels. The first level is completely empty and is in the bedrock. The 2nd second level leads to a room with 6 sub-chambers carved out of the bedrock. In 2 of these chambers are

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solid stone, likely granite boxes weighing 20 plus tons. At 30 meters beneath the earth, in the lowest chamber is a subterranean hall with a mote running the perimeter of a stone platform. The centerpiece is a huge box located underwater, supposedly perfectly preserved and empty.

Looking down into the first level down

The photos I am sure tell you straight away that this is a pre-dynastic work and there is no evidence whatsoever that it was the tomb of Osiris, let alone that it was constructed as a “symbolic tomb.”

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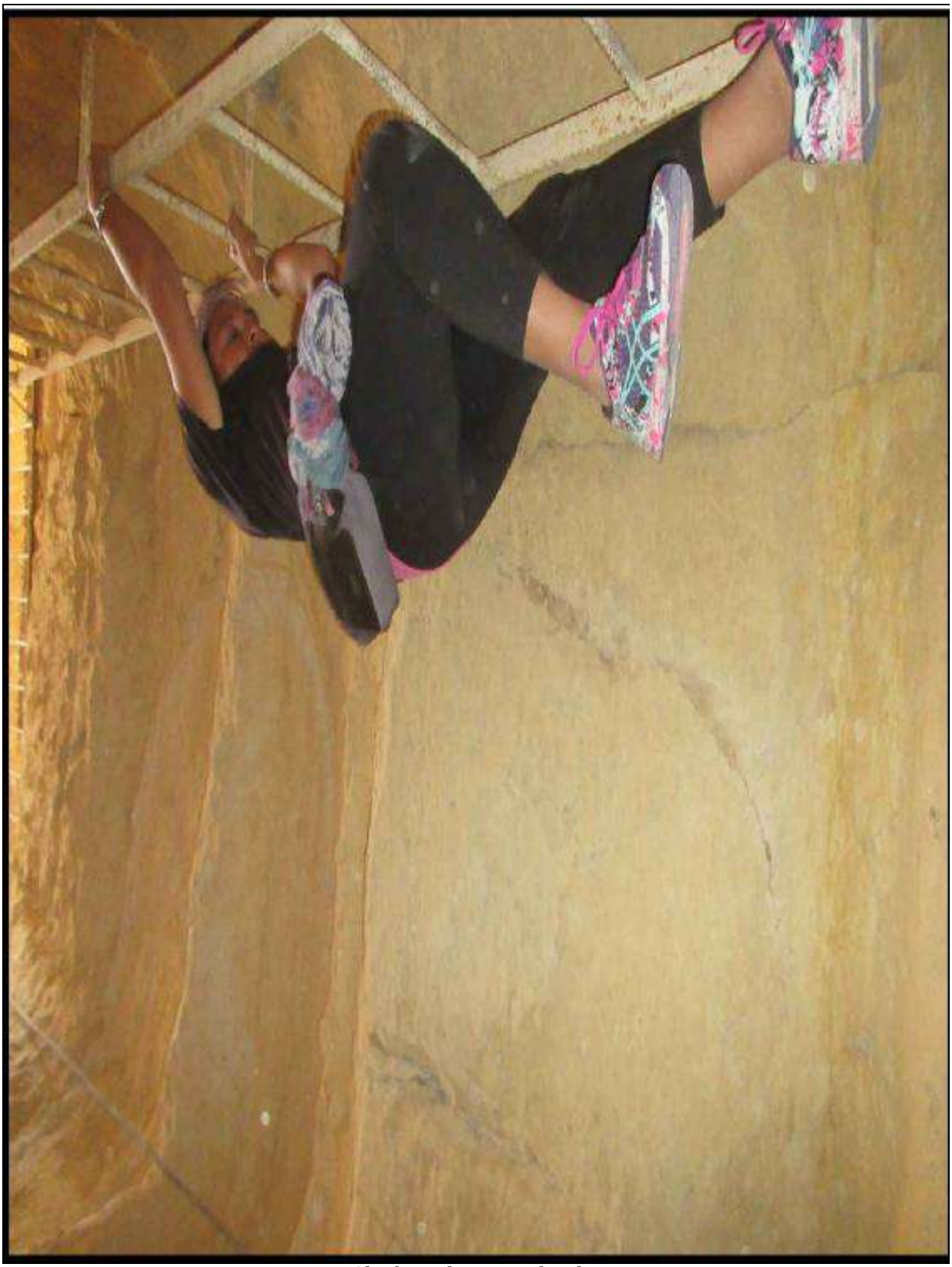

Climbing down into level 2

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The shaft to go to level 2

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Box in level 2 much larger than a normal human

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Box showing catastrophic damage

Going into the Osiris Shaft was a truly surreal experience. Sealed behind lock and key to the general public for decades if not thousands of years it was one of the highlights of our March 2018 tour, and access to it required long negotiations and a lot of money. I am not sure of the exact figure, but I believe it was at least 2000 US for our 2 hour exclusive visit. The whole experience was quite amazing, descending into the solid limestone bedrock, but once we reached level 2 it became quite bizarre. There are 6 large niches cut into the bedrock and 2 large boxes, likely made of syenite are still in 2 of the niches. Whether there ever were 4 more is unknown, because weighing in at 20 plus tons each, how would they ever have been taken out? And why does the one in the photo above show such catastrophic damage?

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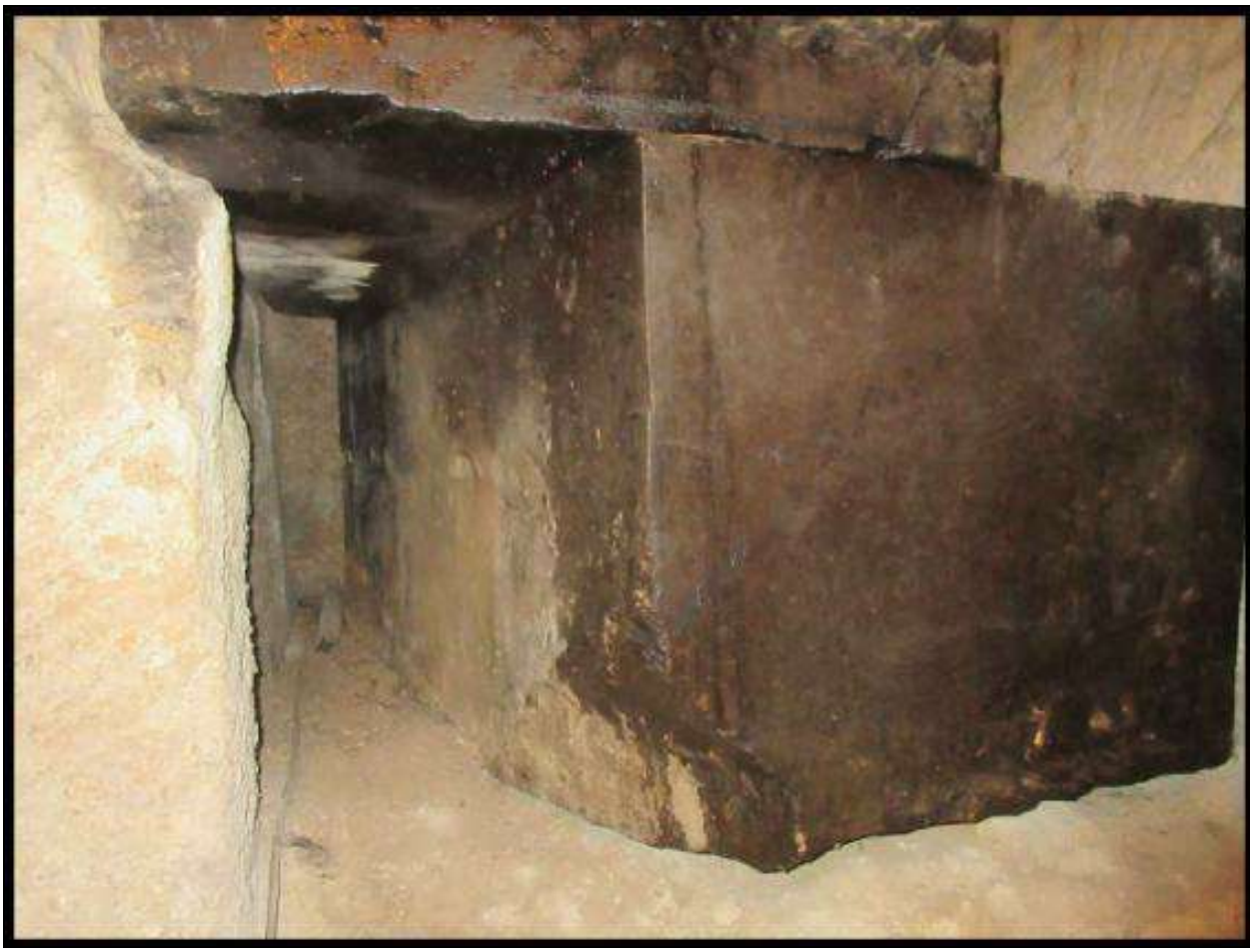

Second box with strange stains on the surface

The other box located at this level is even stranger; made of a very hard stone that is not found in Egypt, it is of very simple design but has a strange, dark coating on the interior and part of the exterior that would appear to be organic in nature. As you will recall, a similar phenomenon was observed by me inside the Unas pyramid at Saqqara, and also boxes in the depths of the Valley of the Kings.

It is clearly not the result of some kind of simple fire, as there is no smoke on the ceiling of the niche would obviously be the case if normal combustion was involved. And why are the lids offset by so much? Tomb robbers pushing them back, weighing at least 5 tons each? We will definitely include this amazing place on each of our yearly tours in the future because one visit does not allow one to fully grasp what it was originally used for.

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Strange substance coating the rim and interior of the box

Now it is down to level 3

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Yousef Awyan on top of the huge box underwater in level 3

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Heading back up to level 2

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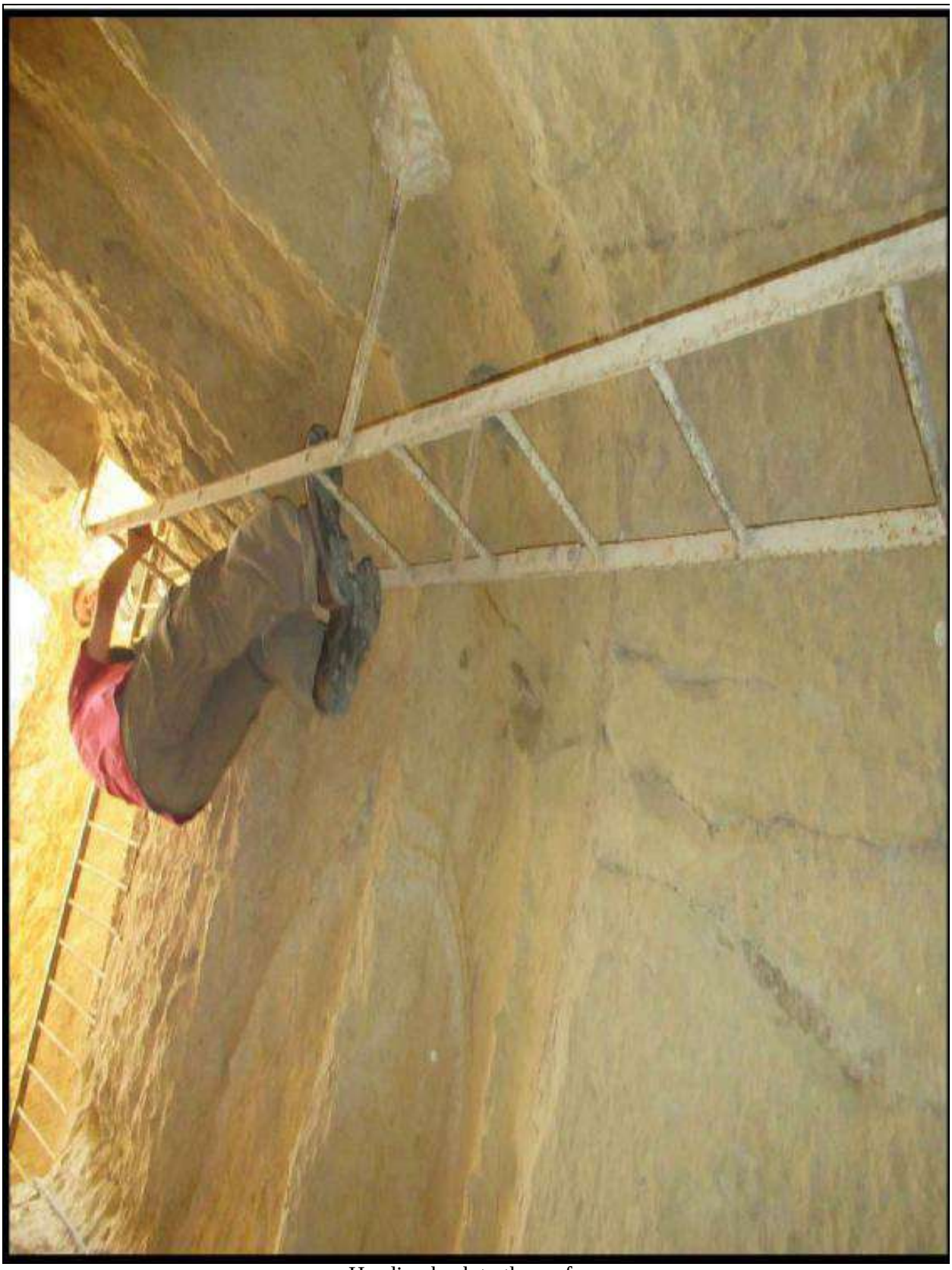

Heading back to the surface

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Valley Temple

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Granite core of the Valley Temple

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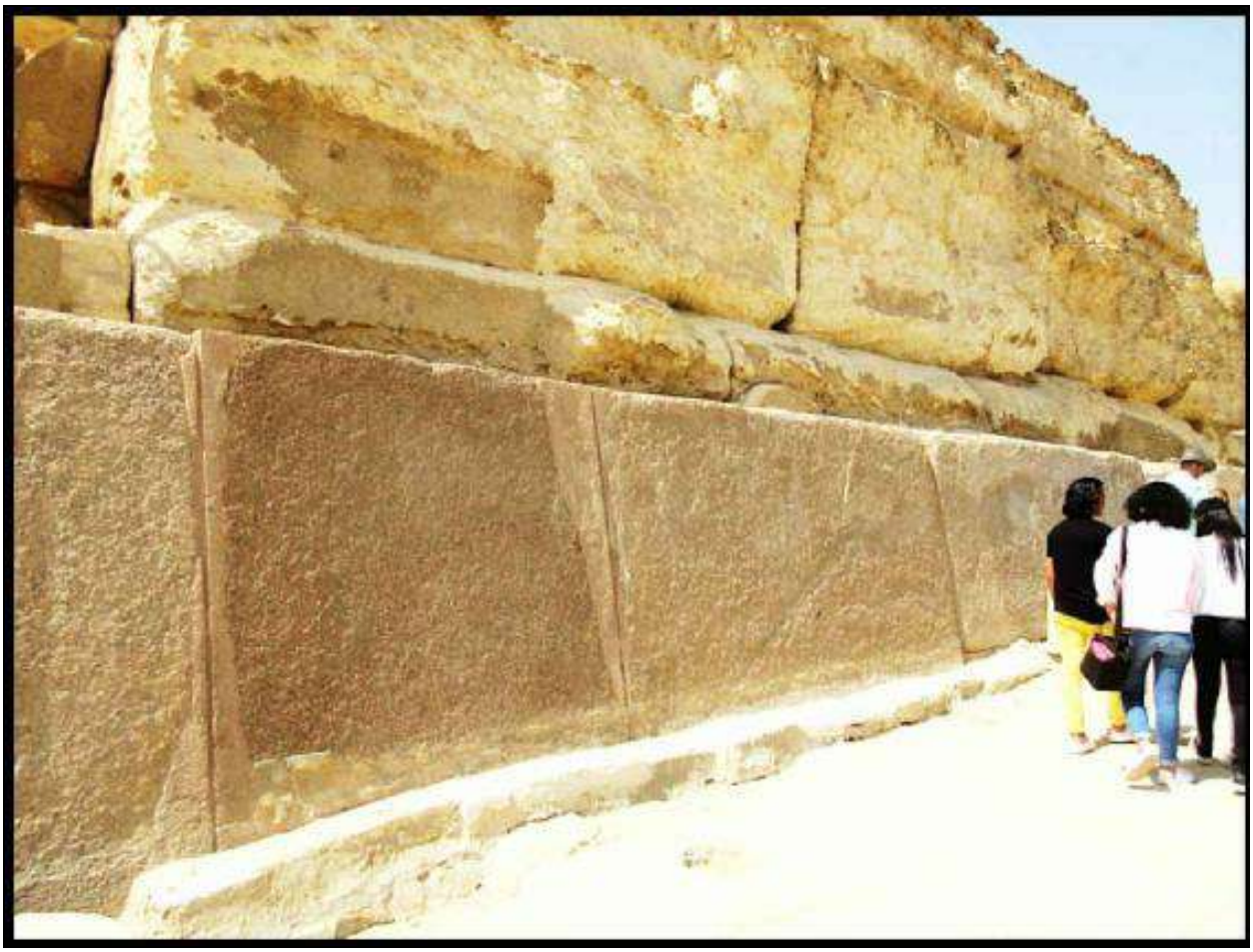

Limestone core and outer granite facing stone

The Valley Temple in front of the Sphinx, part of the Khafre Pyramid complex, is the most unique and complete valley temple in Egypt. Only one building in Egypt looks anything like it, the Osirion at Abydos. The reason the Valley Temple at Giza is so well preserved it that it was buried in sand for centuries, if not millenia. It is hard to know just how long it had been buried before excavations in the 1850's when it was uncovered, but likely had to be cleaned out many times during the dynastic period.

There are two basic construction periods to the Khafe Valley Temple. An older limestone block layer, and then a newer granite layer over top. The limestone layer blocks were cut out of the Sphinx enclosure when that statue was being carved, which may have been more than 12,000 years ago. They cut and moved the blocks intact for this temple building as well as the so called Sphinx Temple, located next door. It is very likely that both were created at the same time, and were originally one harmonious structure.

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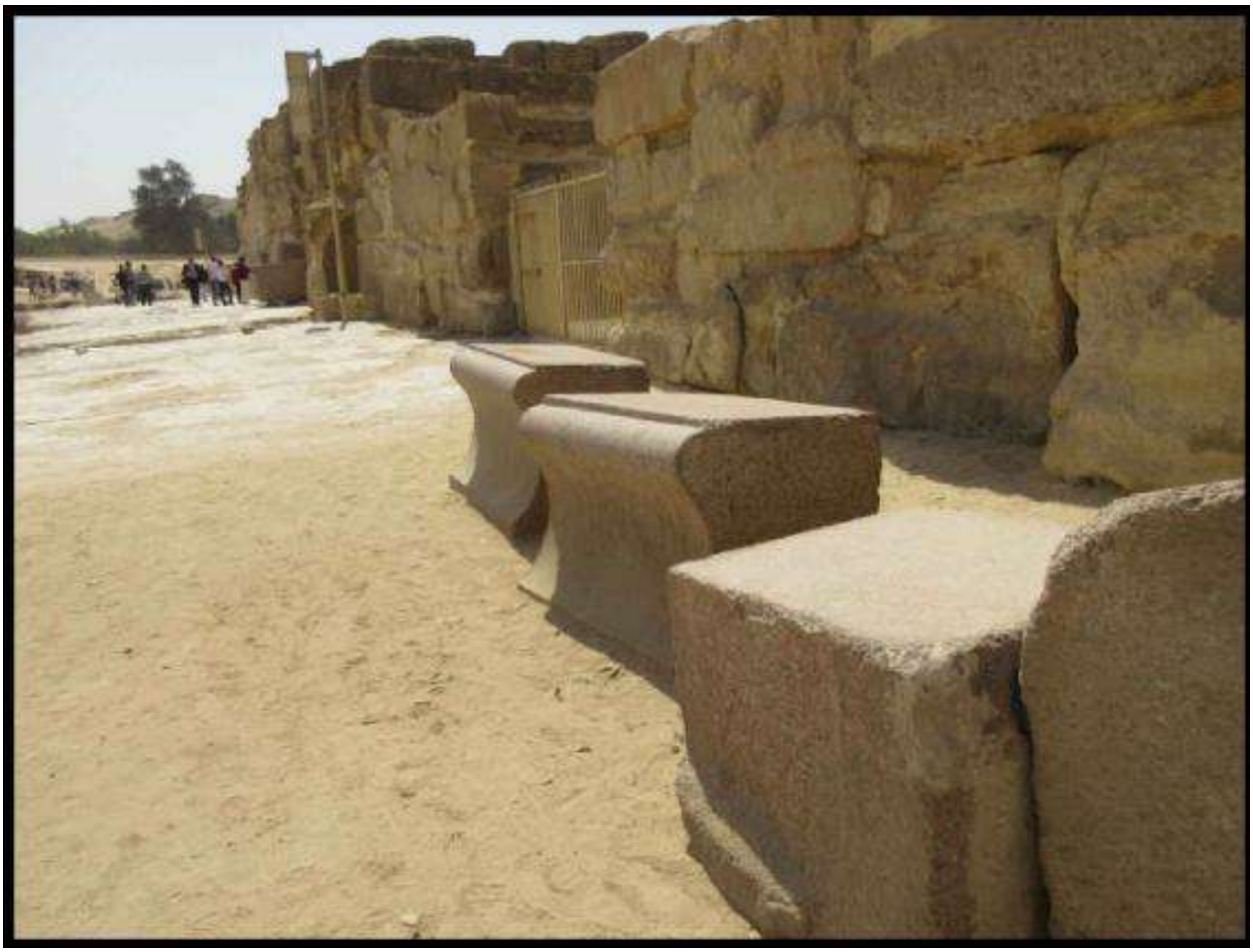

Complex contoured granite blocks from high on the outer walls

And they are not small stones by any means, some over 150 tons (300,000 pounds), and placed high up in the wall. The ability to cut, transport, and raise such large blocks are a wonder in itself. This original construction is said to be the work of the Pharaoh Khafre, to whom the second pyramid, sphinx and temples are attributed. Basically the only “evidence” for this is a famous diorite statue of Khafre with the falcon behind the head (now in the Cairo Museum) found buried upside down in the Valley Temple. This idea fits with the modern Egyptological timeline of the Old Kingdom. Of course Khafre could well have been the renovator of a much older site.

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Dark black granite or syenite block showing little sign of weathering

As stated earlier, the only evidence that Khafre was involved in the building of the Valley Temple is a sculpture attributed to him that was found in the structure. It is clearly megalithic in nature, and thus was constructed long before the dynastic people ever existed. The granite again likely came from Aswan which is a distance of 900 kilometers and the limestone came from the Sphinx enclosure which is basically next door. Each block was cut and moved in succession from the Sphinx enclosure and then placed next to the one that had been previously cut and moved. More than 200 geologists from around the world believe that the vertical erosion on the Sphinx was caused by precipitation over a long period of time, so that dates the Sphinx and the 2 temples to at least 12,000 years old.

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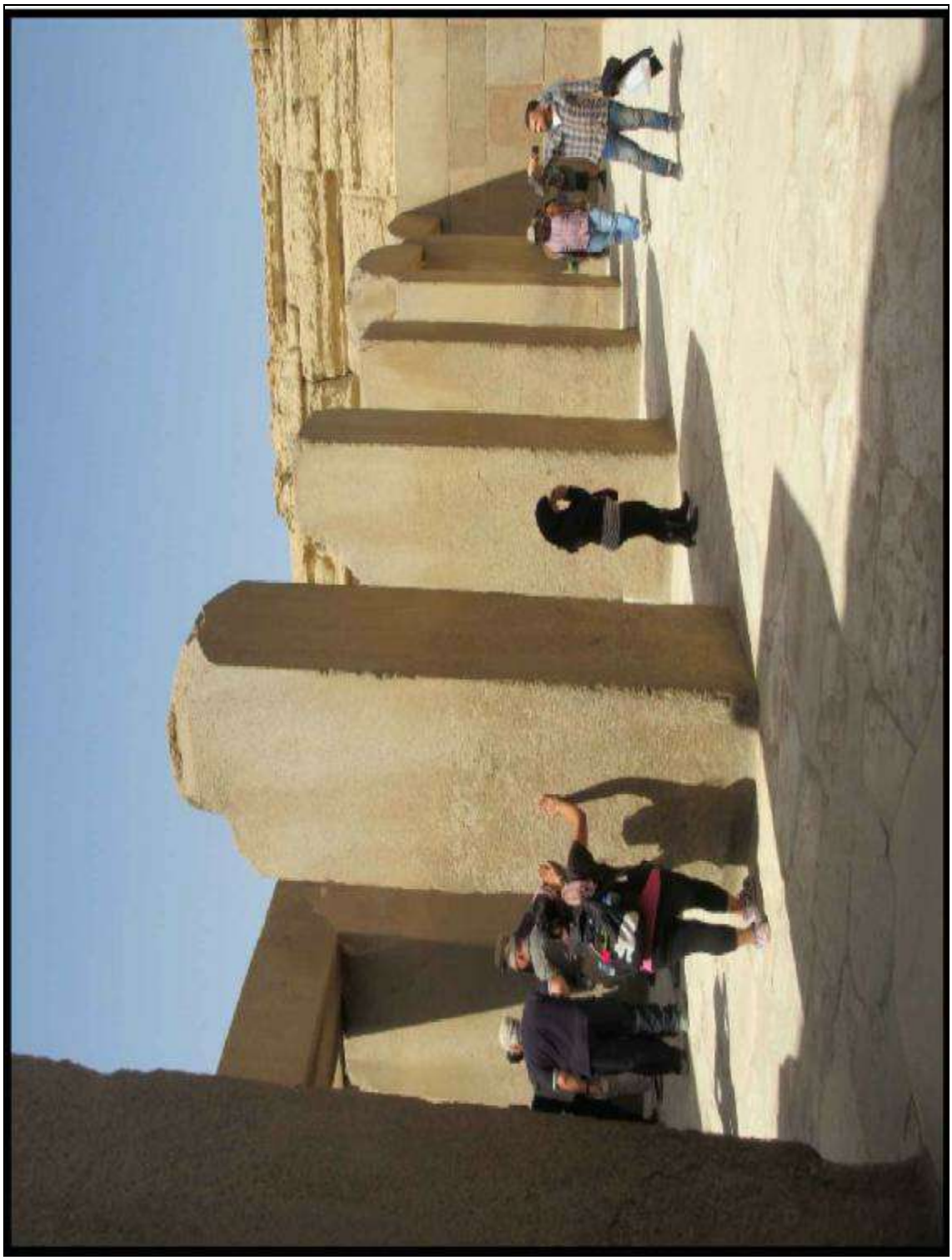

Huge granite columns with water weathering in lower area

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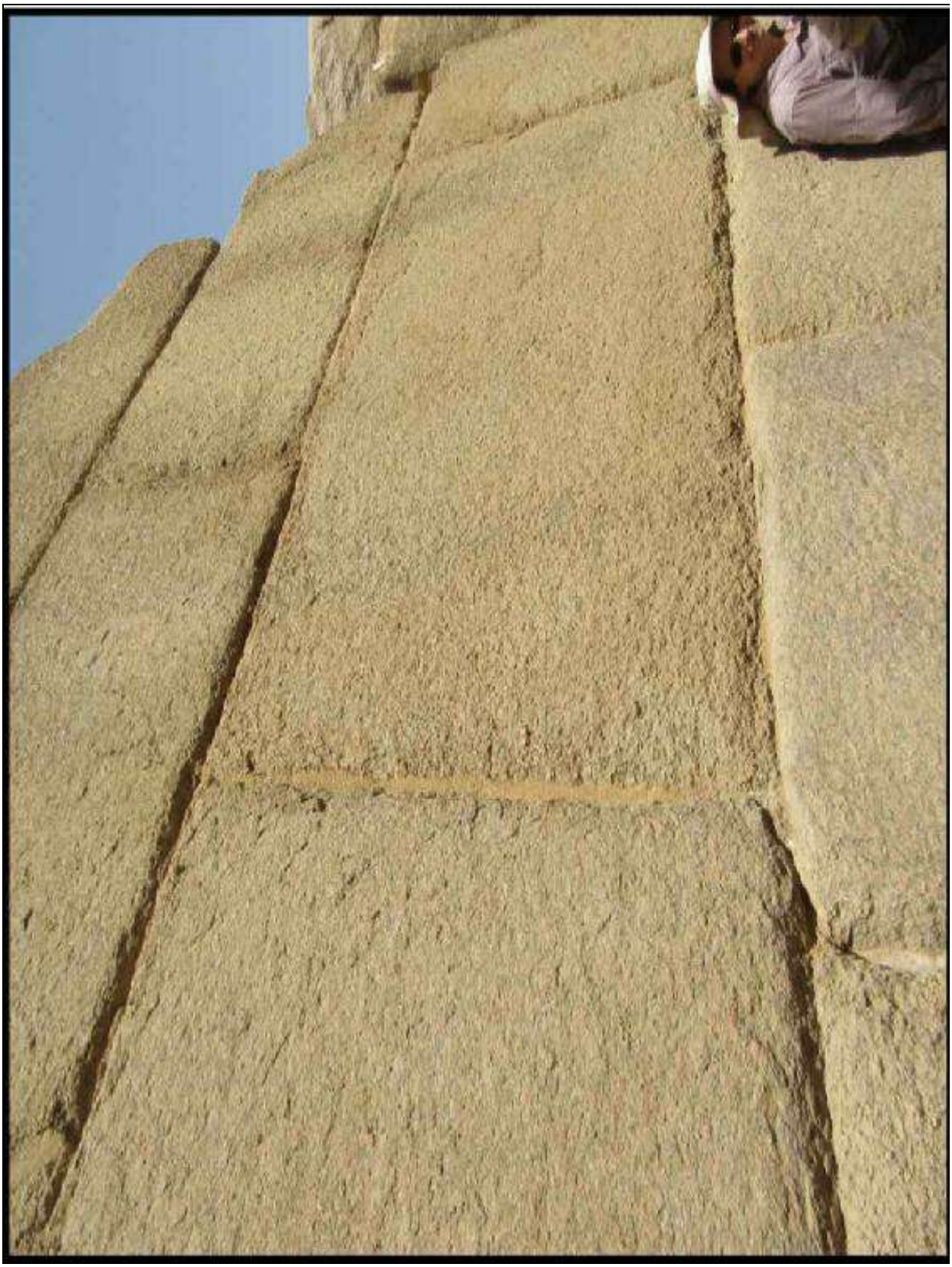

Heavy weathering in the joints at the Valley Temple

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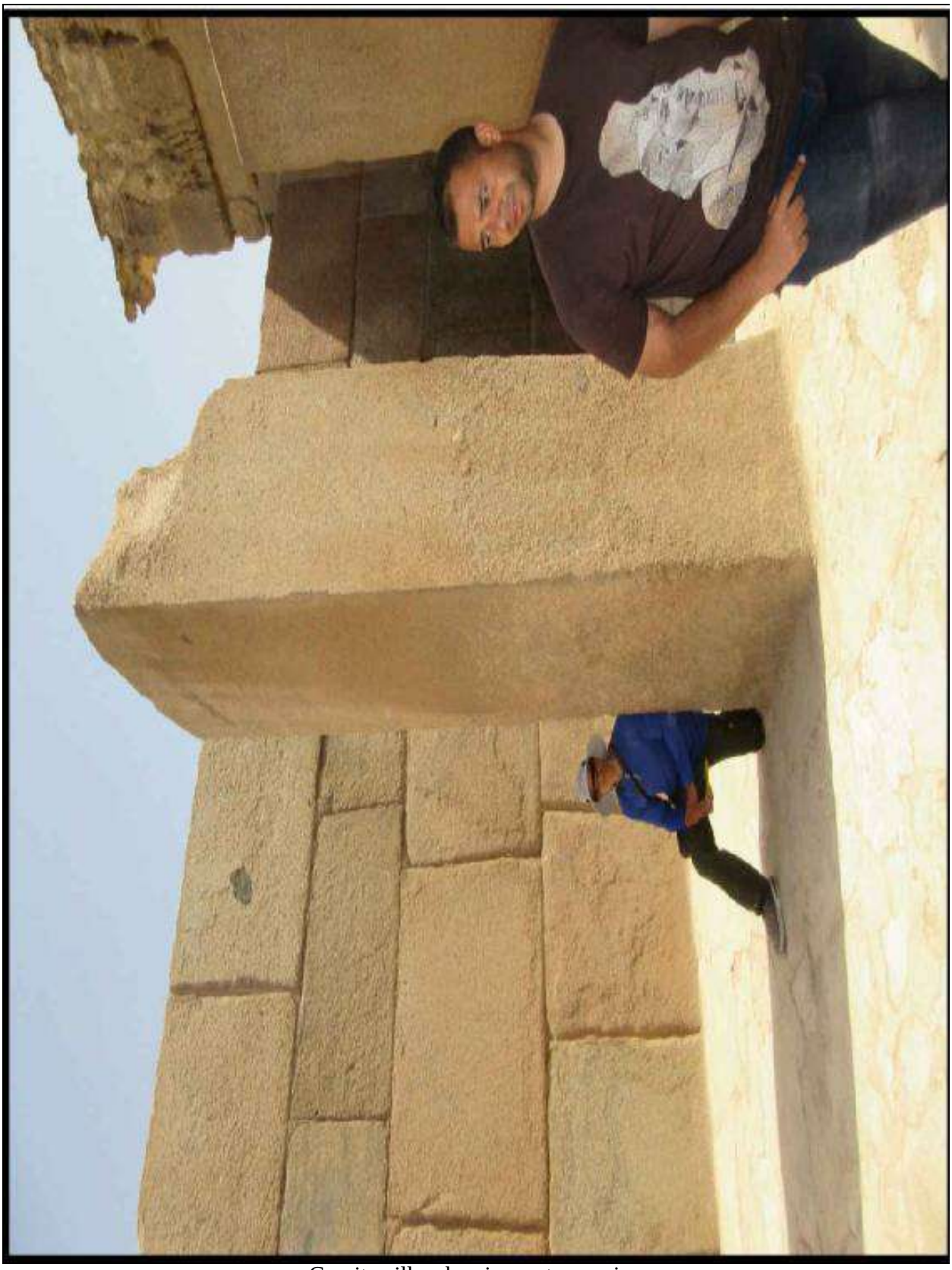

Granite pillar showing water erosion

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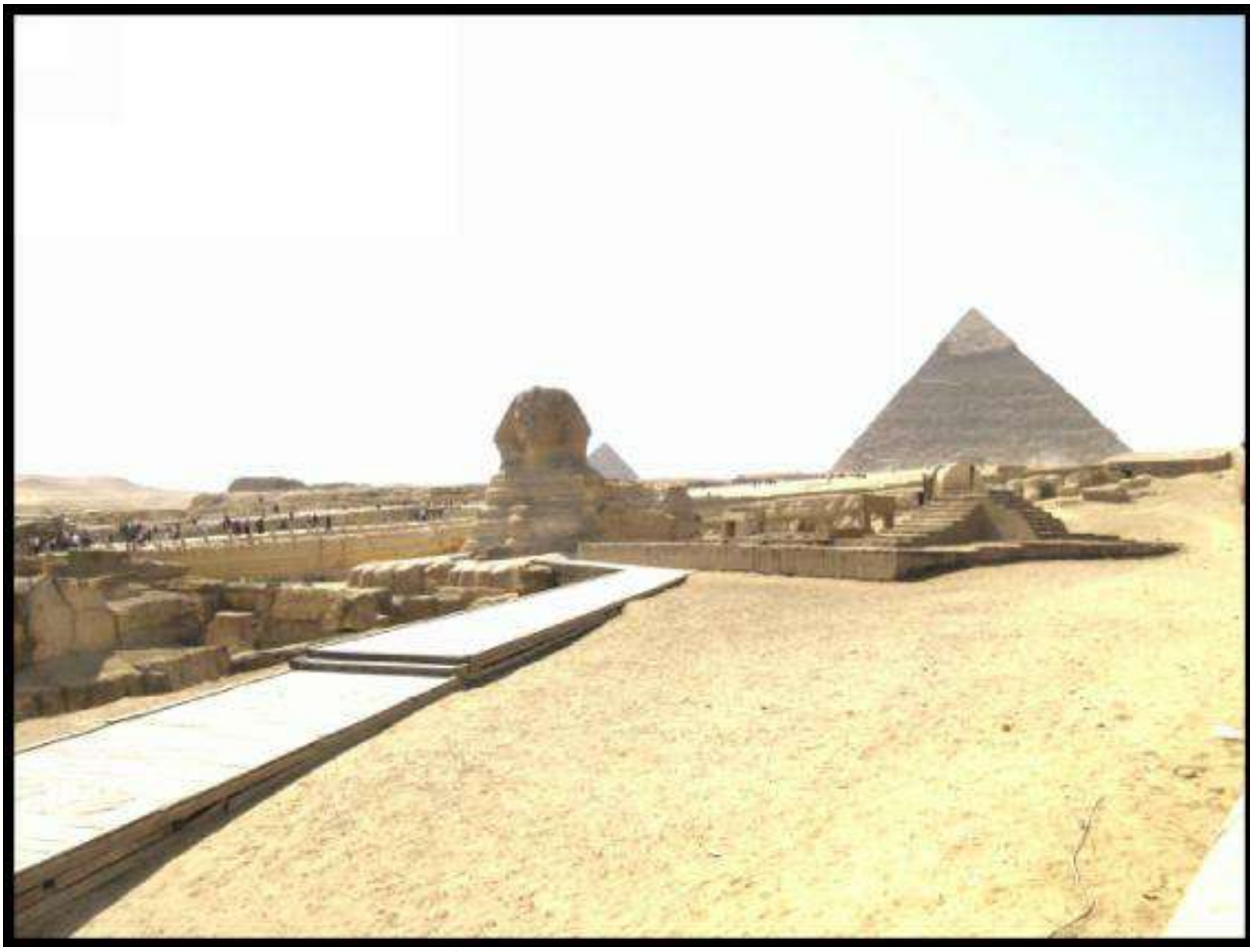
The Sphinx



View of the Sphinx and the Second Pyramid

The largest and most famous sphinx is the Great Sphinx of Giza, situated on the Giza Plateau adjacent to the Great Pyramids of Giza on the west bank of the Nile River and facing east. The Sphinx is located southeast of the pyramids. Although the date of its construction is uncertain, the head of the Great Sphinx now is believed to bear the likeness of the pharaoh Khafre or some other Pharaoh, but the face has clearly been recurved at least once based on the lack of weathering.

What names their builders gave to these statues is not known, and who the builders were is equally unknown. At the Great Sphinx site, a 1400 BC inscription on a stele belonging to the 18th dynasty pharaoh Thutmose IV lists the names of three aspects of the local sun deity of that period, Khepera–

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Rê–Atum.

Note the inset stones in the foreground and solid bedrock in the background

Many pharaohs had their heads carved atop the guardian statues for their

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tombs to show their close relationship with the powerful solar deity Sekhmet, a lioness. Besides the Great Sphinx, other famous Egyptian sphinxes include one bearing the head of the pharaoh Hatshepsut, with her likeness carved in granite, which is now in the Metropolitan Museum of Art in New York, and the alabaster sphinx of Memphis, Memphis, Egypt, currently located within the open-air museum at that site. The theme was expanded to form great avenues of guardian sphinxes lining the approaches to tombs and temples as well as serving as details atop the posts of flights of stairs to very grand complexes. Nine hundred sphinxes with ram heads, representing Amon, were built in Thebes, where his cult was strongest.

Planking in between the paws of the Sphinx covering up the entrance

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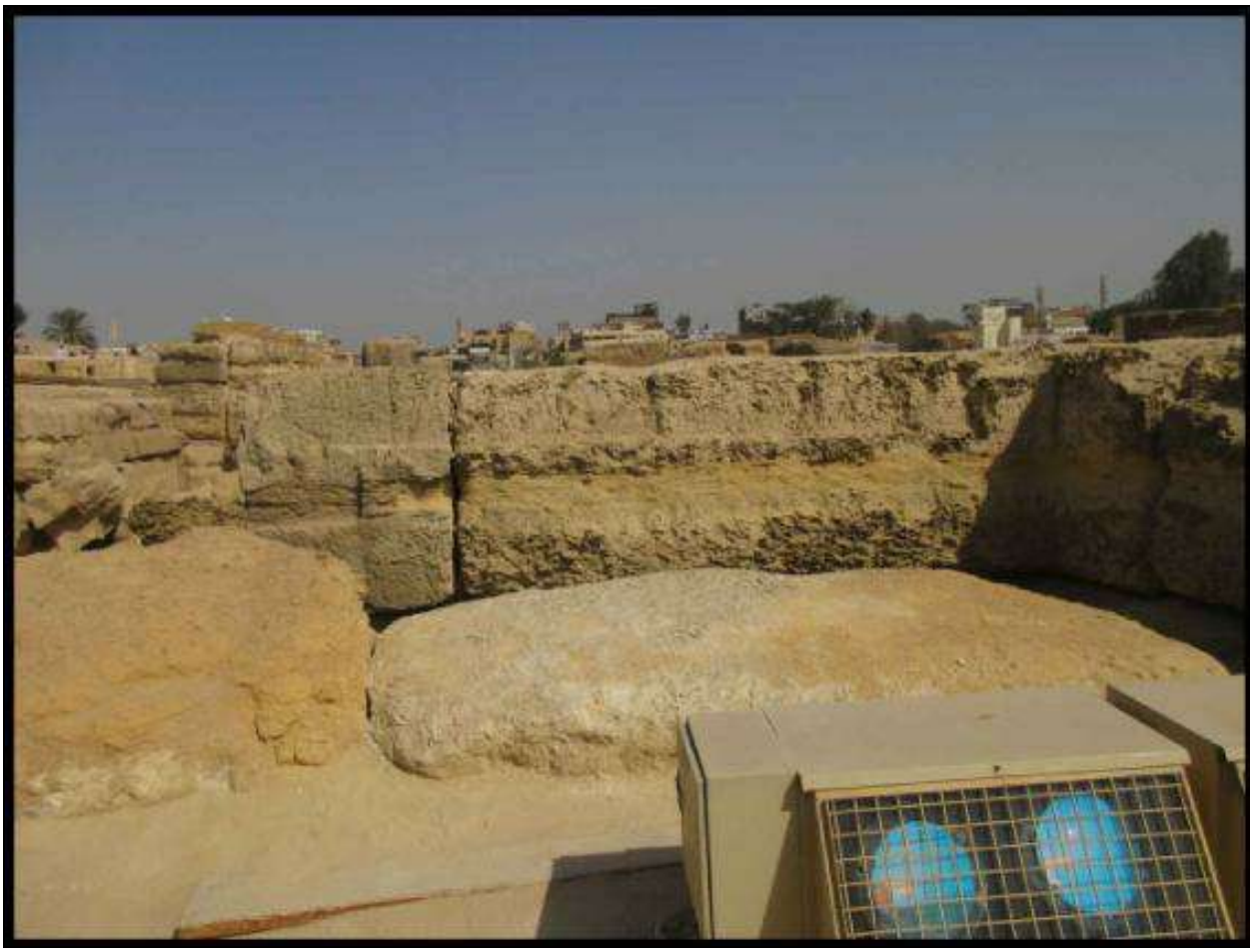

Extreme erosion of the Sphinx Temple's limestone megalithic blocks

The recurving of the head of the Sphinx was likely done during dynastic times, as previously stated, because the weathering of the surfaces there is minimal. However, the body is so heavily scarred that it appears to be several thousands of years older than the dynastic people. Also, as shown, the weathering of the limestone blocks, some greater than 40 tons that were removed to create the shape of the Sphinx show that those surfaces are as old as the Sphinx itself. Heavy rainfall, according to climatologists has not happened in this area for a minimum of 10,000 years, and more likely greater than 12,000 years, making the Sphinx at least twice as old as the dynastic Egyptians. This one artifact by itself, let alone all we have seen so far, tells us that an advanced technological civilization existed in Egypt long before the dynastic people arrived.

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Vertical erosion showing proof of precipitation over a long period of time

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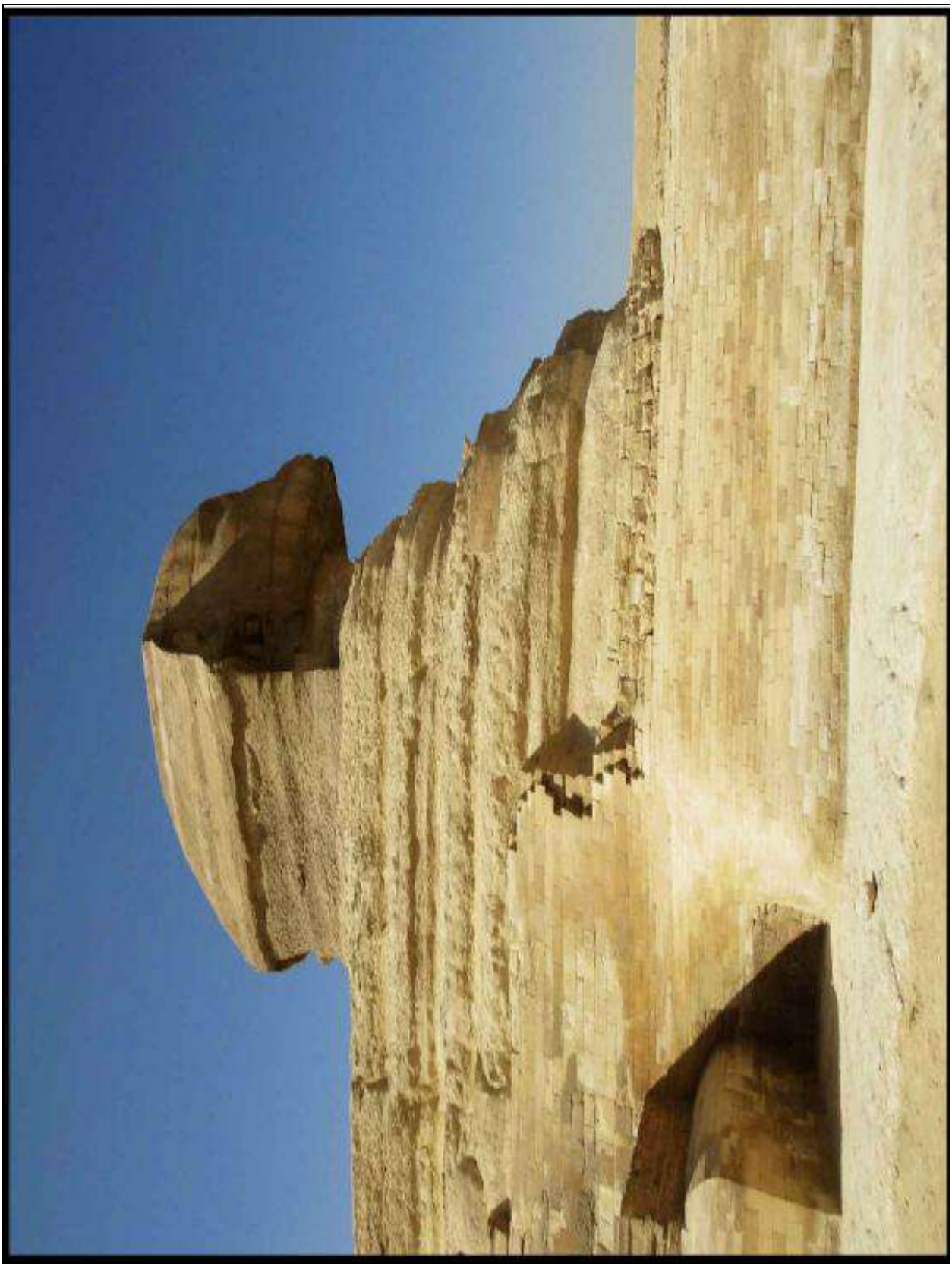

Heavy weathering on the neck and lots of lower repairs

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Trap door and ladder near the rump of the Sphinx

I believe ample evidence has now been provided to show that the megalithic works of Egypt were created by a very advanced technological civilization that existed at least 6000 years before the dynastic people entered into what we now call Egypt. Its ancestral name is Khemit or KMT, and this is information that we have received from local experts such the great Abd'El Hakim Awyan, who was a guide and wisdom keeper in this land for more than 6 decades, and knew the ancient Suf language of the dynastic people.
Though once a great civilization, the dynastic Egyptians had a very traumatic history including wars with other nation states, occupation by the Greeks, Romans and Muslims. Thankfully now the sands of time are speaking to us once again through scientific analysis and logical inquiry.

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